

HOW TO DRAW **MANGA** **Sketching Manga-Style**

Vol.1 Sketching to Plan



Plan Using the Frog in the Can

This brand-new volume offers a brand-new "sketching to plan" tin can crammed full of the fundamentals of *manga* sketching as well as suggestions and ideas to help the reader improve.

This book is a condensed can of artwork, jam-packed with a wide range of styles, ranging from realistic renditions to stylized "abstracted" and "exaggerated" renditions.

Now that is *Sketching Manga-Style!*

HOW TO DRAW MANGA:

Sketching Manga-Style Vol. 1

Sketching to Plan

by Hikaru Hayashi, Takehiko Matsumoto, Kazuaki Morita

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Introduction

These are the techniques that allow the artist to make fiction seem real. (Matsumoto)

The essence of *manga* and *anime* is portraying something totally fictitious or fantastic to make it seem real. (Morita)

Excerpts from a Tête-à-Tête Interview

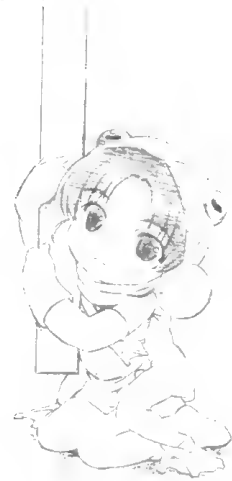
Conventional sketching techniques lead toward realism as a style. *Manga* and *anime* do not employ "realism" per se, but rather are worlds of "realistic" versus "stylized" artwork. The realistic styles differ from reality. Rather than observing the actual object and sketching it, in order to render the subject realistically, the artist must devise a way of drawing it to make it look convincing. This is what we describe in the book as "super *manga* sketching."



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Chapter 1

Sketching While Planning



Sketching is a basic exercise in painting. To capture the subject's form, the artist typically draws while looking at a plaster figure, a still life arrangement, or human model positioned right in front of him or her. Sketching consists of carefully studying the subject. In contrast, *manga* sketching consists of drawing without viewing the subject.

Manga artists do occasionally use photograph or figure models as reference while *sketching manga-style*. However, the artist's task when working in a *manga* or *anime* context is essentially to produce a large volume of high-quality artwork within a limited time. Consequently, *manga* sketching is a technique where the artist produces artwork in an environment that does not consistently allow him or her to use a sample or reference when drawing. This technique was achieved through the artist devising his or her artwork while using logic and experience.

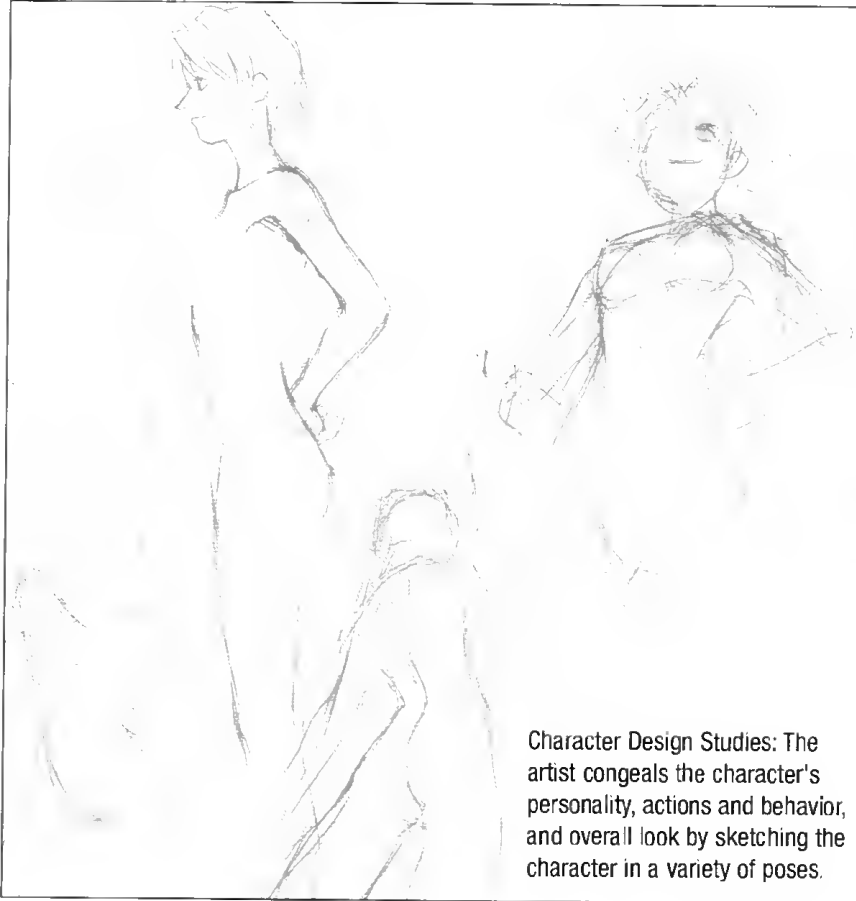
It is possible that the origins of *manga* sketching may be traced to children's drawings. However, that *manga* sketching entails incorporating a variety of experiences as well as basic artwork techniques such as the head-to-body ratio make it a true art form, rendering comparisons to "children's drawings" inappropriate.

Let us now take a look at actual *manga* sketching, where an artist gives birth to something out of nothing.

Differences between Standard Sketching and *Manga* Sketching

The sketchbook contains a wide variety of sketches: character studies, doodles, sketches of scenes from TV or movies, studies drawn using pictures from photography collections as reference, etc.

Samples from a Professional *Manga* Artist's Sketchbook



Character Design Studies: The artist congeals the character's personality, actions and behavior, and overall look by sketching the character in a variety of poses.



Action Study: Abundant use is made of *manga* techniques like special effect lines and hatching to suggest speed.



Manga Doodles: Sketching favorite *manga* and *anime* characters and scenes constitutes another important exercise in drawing for the artist. Building experience in drawing expands the artist's range of skills.

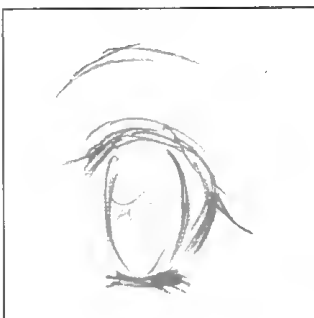
Not only is it helpful to create a careful rendition of a selected, target subject, but producing an abundance of casual doodles and sketches also proves beneficial. If you constantly and copiously sketch subjects that capture your interest, your *manga* sketching skills will improve.



Action Scene: These sketches are studies of motion and composition. If you happen to notice a visually striking, key scene or pose while watching a TV drama or movie, etc. take the opportunity to practice drawing it. Even a sketch of the figure's outline or the general composition will prove helpful in producing your own work.



This is a carefully rendered study copied from a photography book or other reference material. If a background appears in the reference material, include the background in your study as well as the subject.



Facial Feature Study: Make a point of drawing ample studies of the iris, pupil, and eyelashes, etc.

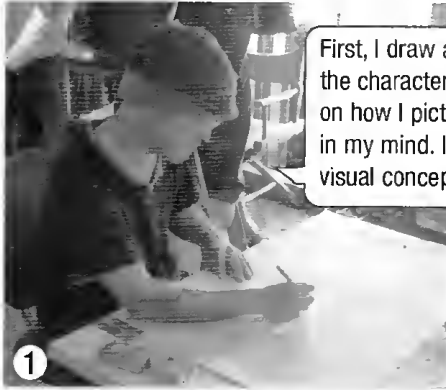


A Look at the *Manga* Sketch Frontline Part 1 From Kazuaki Morita's Desk

This section takes a close look at how an artist uses *manga* sketching to render a character when drawing.
(Akira Hayashi)

Drawing a Female Character Standing

Morita sits at his desk and immediately starts to draw



First, I draw a rough sketch of the character in a pose, based on how I picture the character in my mind. I already have a visual concept in my head.

1 Drawing a Rough Sketch

This refers to producing a rough sketch generally showing only outer contour lines. The figures on this page show Morita's rough sketch.



2

The head and the upper body rapidly take form. The only one who knows how the head will look and what the pose will be is Morita, who is drawing the sketch. We observe in silence.



3

Morita continues to move his mechanical pencil.



4

But then within the span of a few seconds, a full figure takes form on the paper. Not once does Morita use an eraser. He produces the drawing almost immediately using solely his mechanical pencil.

In the blink of an eye, an enchanting face and beguilingly curved figure appear.



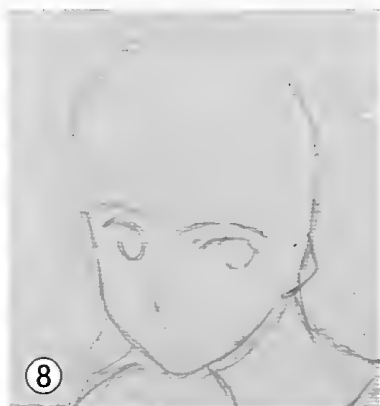
Here, Morita traces over lines he has already drawn in order to make lightly penciled strokes more visible. In *manga*, this can be considered akin to inking.



Morita adds breasts to the previously board-like chest. At this point, the artist is free to choose the sizes and shapes of the breasts.



Without even once using an eraser, Morita swiftly adds in the eyes as the face's exterior contour takes shape.



The bald head looks odd to the neophyte.



"The head looks like an egg. Since all that I've really drawn is the head's layout, I can adjust the shape as I add the hair."

We are able to observe Morita adjust the size of the head's rear region.



Moving the pencil's tip, Morita adds the character's supple hair.

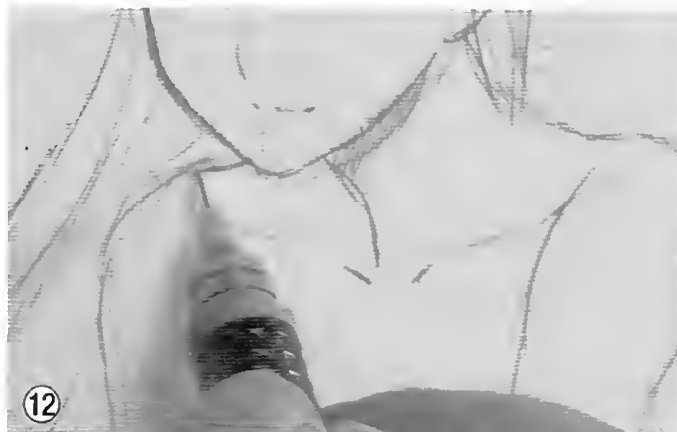
"If the hair comes out well, then the entire composition becomes imbued with movement, which makes the character look more appealing. The hair is vital to portraying a character."

Perhaps having a congealed concept of how the character should look made the hair so critical to the composition.

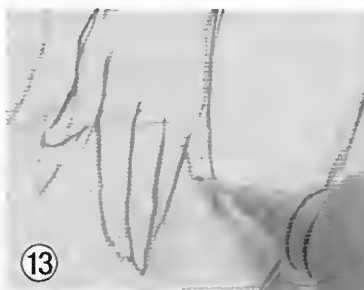
"In *manga*, what follows from this point on is in theory similar to inking."



Upon hearing me whisper, "Oh, it wasn't finished yet?" Morita responded, "If you manage to draw the lines carefully at the under drawing stage to approximately this extent, then you should be able to go through the contour clean-up stage without much hassle." Professionals are always thinking about the next step, regardless of their particular occupation.



It surprised me that Morita essentially drew the contours three times. First, he sketched the contour layout, then he traced the contours, adjusting them, and then he adjusted them once again. Finally, after five minutes had past since starting, Morita completed the under drawing.



"Having the fingers arc back makes the hands look attractive and charming in a girlish way. It is extremely difficult to maintain an even thickness for all the fingers, so I take extra care when drawing them."



Adding the eyelid contour and the iris and pupil heightens the sense that the character is alive. "It certainly looks much more finished now, doesn't it?"



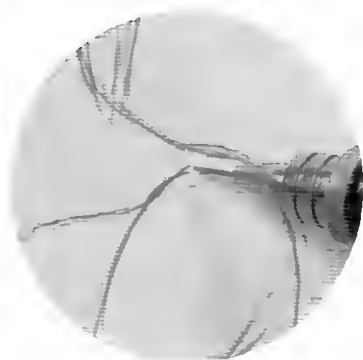
"All right."
"Is it finished?"
"Well, for now it is."



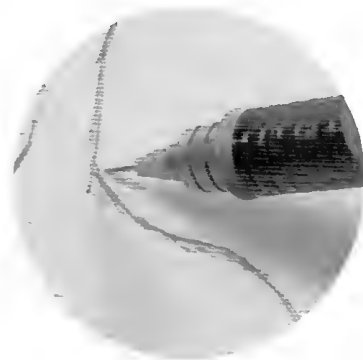
Morita draws the hair last and adds lines to the irises. The under drawing is finally complete, and approximately ten minutes have passed since Morita started drawing.

"Once I have completed what in *manga* we call the 'under drawing', I step back and take a look at the composition and then add corrections."

Key Points in Adding Finishing Touches



"When drawing the shoulder, leaving a gap between the contour coming down from the neck creates the illusion of roundness."



"When drawing the waist, allowing the stroke from the upper portion to cut through the contour gives the torso a sense of volume."



"While the toes might seem like a minor detail, failing to draw them properly will ruin the entire composition, so I take extra care with them."

"You didn't once use an eraser, did you?"

"I will. I'm planning on adjusting the waist and the legs."

Morita reports that he normally repeats the steps of correcting and redrawing. The entire process takes between an hour to a half day to complete. "It would be misleading if the readers thought I only spent ten minutes on each drawing," explains Morita.



Drawing a Close-up of a Female Character's Face

The Steps to Completing the Face's Contours



① Using extremely light strokes, Morita draws a circle, which becomes the face's layout.



② Little by little, Morita builds up pencil strokes.



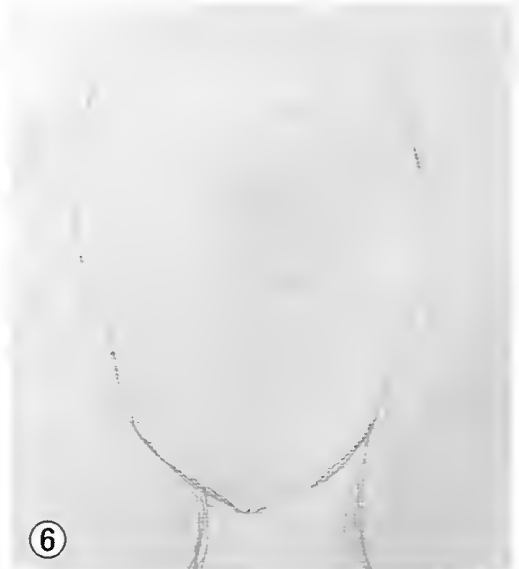
③ Morita draws a faint cross on the face and then adds a layout for the neck.



④ The face's exterior contours are almost finished.



⑤ Morita adjusts the contour from the cheek to the jaw.



⑥ Morita traces the neck's contours while adjusting the face's shape.

Drawing the Facial Features and the Hair Layout

⑦



At this stage, you should use slightly darker strokes than when drawing the face's layout. Avoid applying too much pressure, and use strokes that can be easily erased.

⑧



Morita draws the contours of the left eye, while paying careful attention to the right eye's size and shape.

⑨



Morita cleans up the face's contours.

⑩



⑪



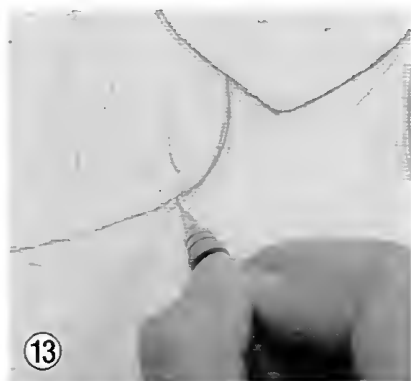
⑫



The impression the character generates changes greatly according to whether the hair covers or does not cover the forehead, so the bangs should be drawn while checking the effect on the character's appearance.

Adjusting the Neck's Contours

⑬



Morita draws precise shoulder contours while carefully adding the hair.

⑭

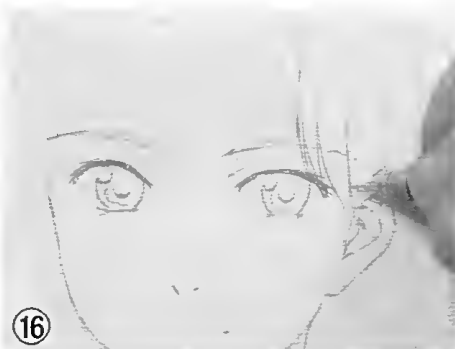


The clavicle gives the character a sense of three-dimensionality.

The Steps to Completing the Face's Contours



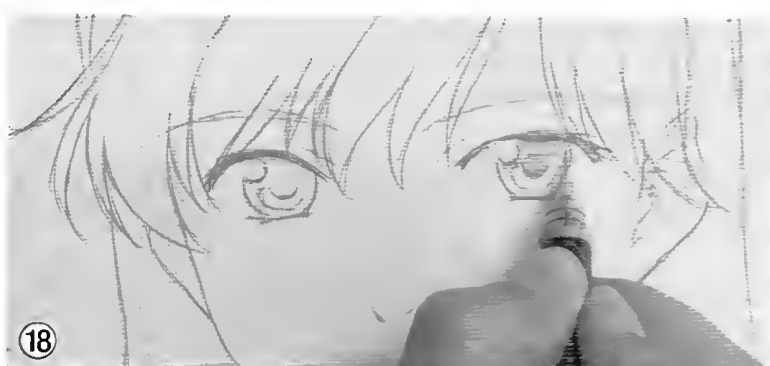
Thickening and darkening the upper eyelid's contours accentuate the eye and strengthen the impression projected by the character.



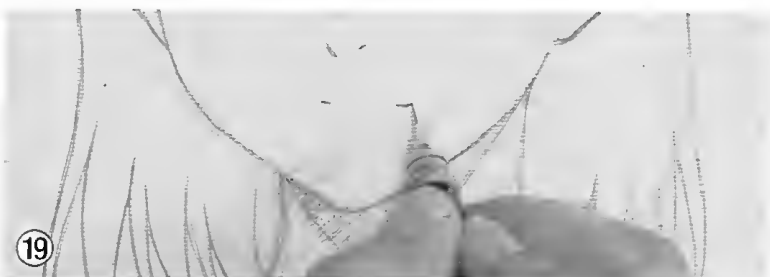
Here, Morita reinforces the hair's contours starting with the bangs just as when he sketched the layout.



Adding shadow underneath the chin gives the head a sense of three-dimensionality.



Try to draw the exterior contours of the pupil approximately the same thickness as the upper eyelid. This creates the sense of round eyeballs and gives the character a clearly defined gaze.



Take care to avoid making the mouth's contours too thick. Clearly delineating the corners of the mouth creates the appearance of a tightly closed mouth.

Drawing the Figure's Interior Contours



The chest should be drawn as needed.



When a layout line is making the composition appear sloppy and is becoming distracting, erase the line taking care not to erase the final outlines and contours.



Morita has finished the under drawing.

Completed Under Drawing

The layout lines still remain. When producing your own under drawing, make an effort to draw particularly light lines in the layout stage so that the final outlines and contours will stand out in the under drawing stage.



This section takes a look at how another artist approaches drawing at his desk. The reader should take note of commonalities in the drawing capacity afforded by *manga* sketching.

Drawing a Male Character Standing

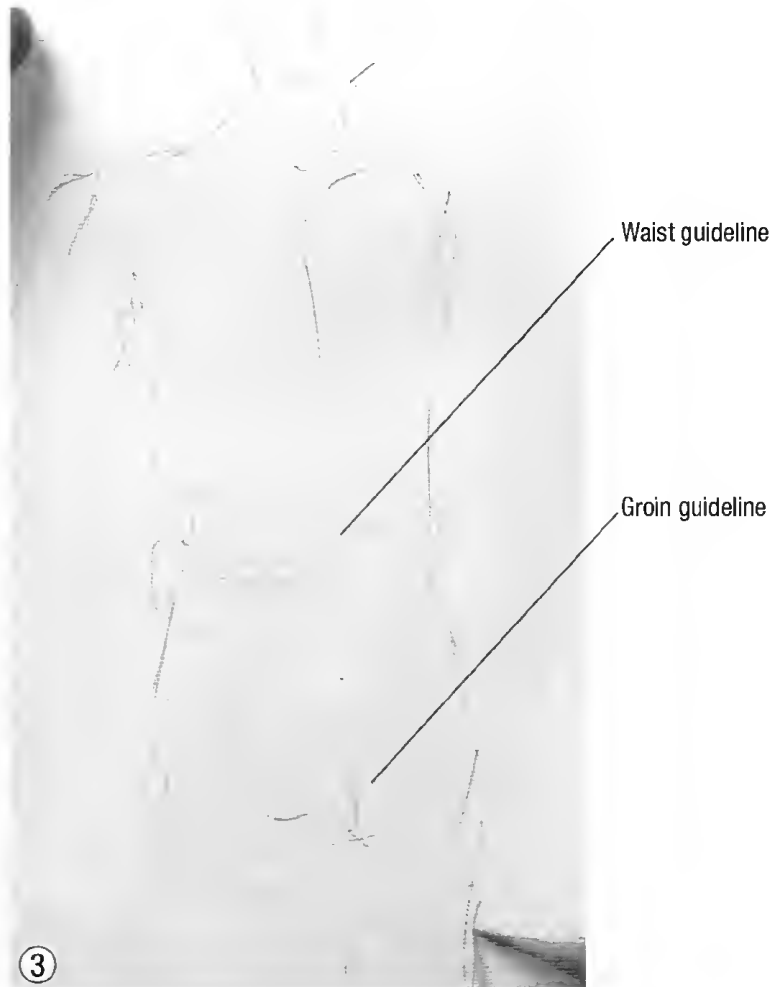
"First, I do a little thinking."



Matsumoto carefully considers how to approach the drawing. While relaxing, he summons his power of concentration, as would a martial artist. I am left wondering when he will start drawing.



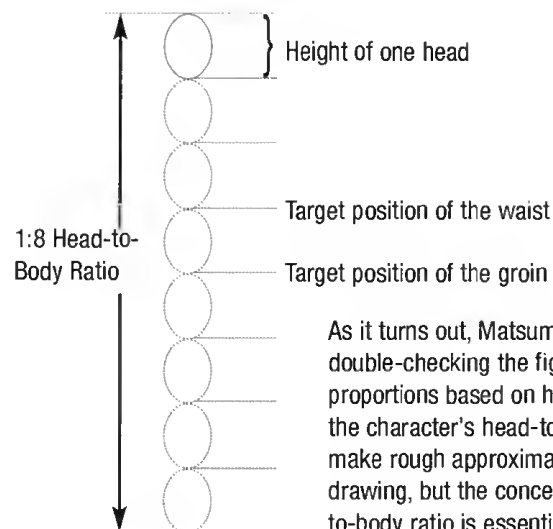
After deliberation, Matsumoto slowly picks up his pencil and begins to sketch a layout of the head and the shoulders. Matsumoto layers one fine stroke upon another, and as his hand moves to build up the form, I begin to see the upper body of a human figure emerge.



Matsumoto draws the figure's contours in a highly sketchy manner while adding informal guidelines to establish the positioning of the waist and groin.

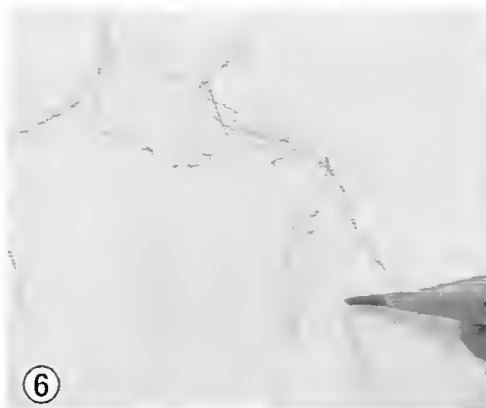


Matsumoto casually uses his fingers to check the figure's overall proportions. While I watch him absentmindedly, he makes a number of other indiscernible movements.



As it turns out, Matsumoto had been double-checking the figure's proportions based on how he planned the character's head-to-body ratio. "I make rough approximations while I'm drawing, but the concept of the head-to-body ratio is essential to drawing."

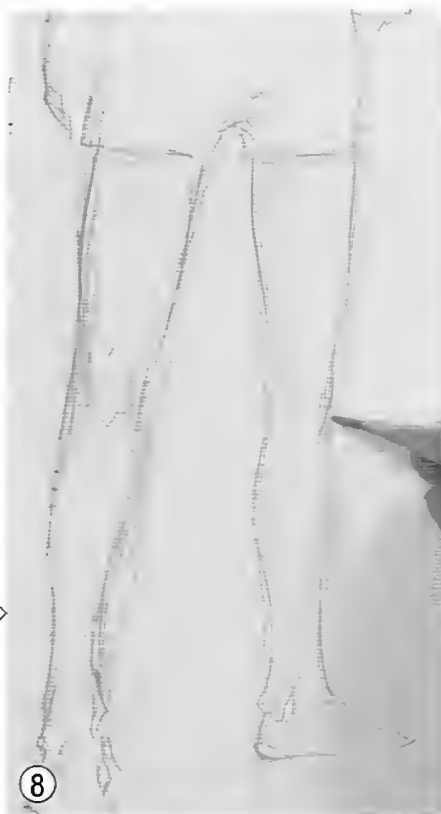
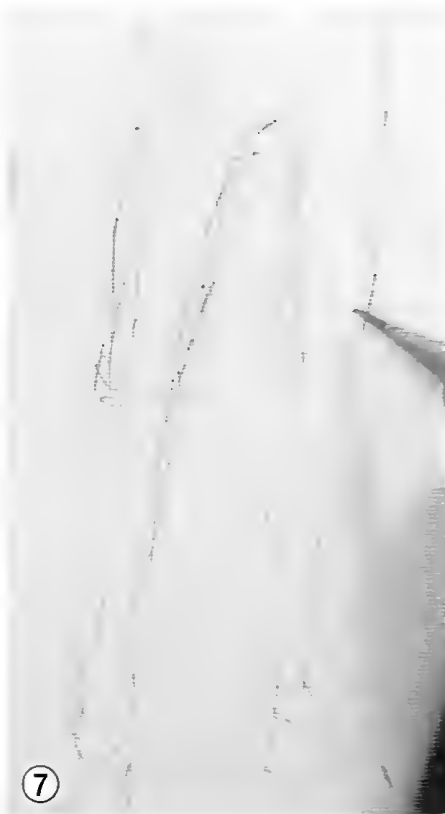
"Lines Sought" "Lines Drawn"



"I refer to these as my hesitation lines. Really what they represent is my seeking the perfect positioning of the line that will appear in the final drawing," asserts Matsumoto. Upon hearing this, Morita comments, "So, there are lines we use to seek and lines we ultimately draw. Strictly speaking, the two are impossible to distinguish. The lines form as we draw."

The character's full figure gradually takes shape as Matsumoto weaves his internal vision onto paper. The images below show the actual transformation.

Watching the Legs Actually Take Shape



The layout sketched in the first stage

The legs in an intermediate, formed state

An almost completed under drawing of the legs

"Why are you erasing it?"

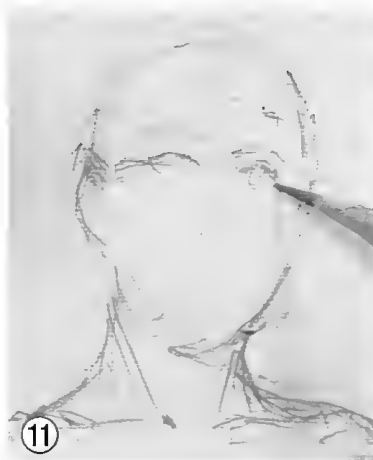


"Because the hands aren't positioned properly." Upon drawing the forearm and hand extending from the upper arm, Matsumoto unceremoniously erases them. Artists make split-second decisions based on extensive experience. It is then that I notice another detail. "You hold the eraser with your left hand?" "Yeah. This way, I don't have to put down the pencil. I just got used to doing it."

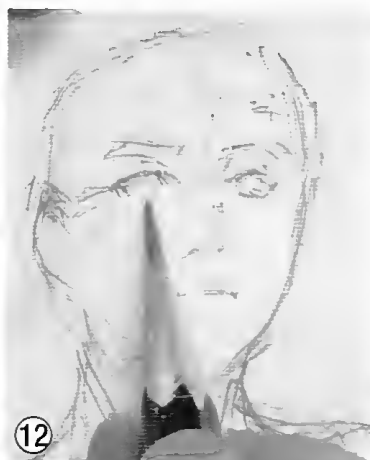


For those who are actually right-handed, holding the pencil in the right hand and the eraser in the left speeds up the drawing process. Having to put down the pencil and pick up the eraser means that a break occurs in the drawing process. Not having to make the switch allows the artist to maintain momentum.

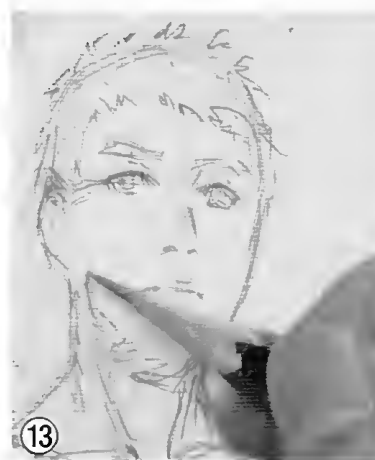
"The following is the process by which lines sought evolve into lines drawn."



"Some artists start with the nose or mouth, but I always begin with the eyes."



Matsumoto draws the second eye using the first eye as reference. "It's vital that the artist maintain awareness to ensure the right and left sides are balanced."



"You prefer not to draw the jaw's contour line?"
"Using hatching to shade the underside of the chin seems more effective for generating the feel of looking at the face from a low angle."

Series of Images Showing the Figure Develop

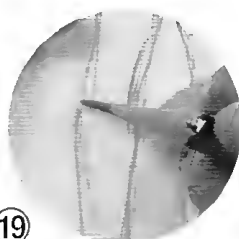


The above are a time-elapse series of images showing Matsumoto build up the inside of the arm, the underarm, and the arm itself extending all the way down to the hand.

"While the arm and hand are both body parts, visualizing the arm as connected to the torso when drawing does result in a more reliably satisfying figure."

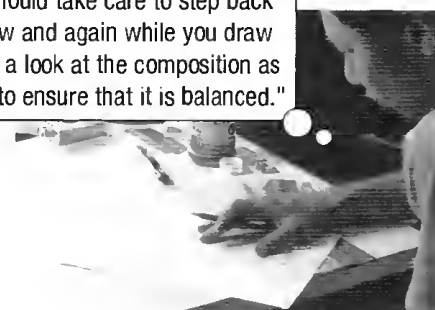


"I maintain awareness of how the neck and shoulders connect when I draw the clavicle. This bone is not something that merely sits below the neck. It really forms the linchpin of the upper body."



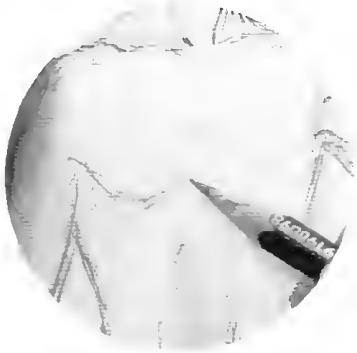
Matsumoto later goes back add emphasis to the elbow. "This constitutes the final touch for the figure."

"It's easy to get caught up in one part, so you should take care to step back every now and again while you draw and take a look at the composition as a whole to ensure that it is balanced."

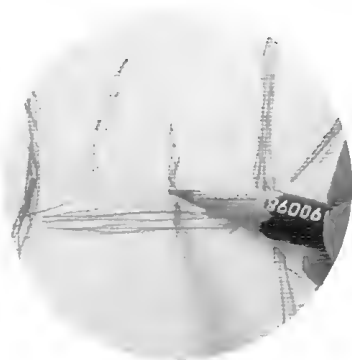


Completed Under Drawing

Key Points in the Finishing Touches



Shadows rendered in hatching.



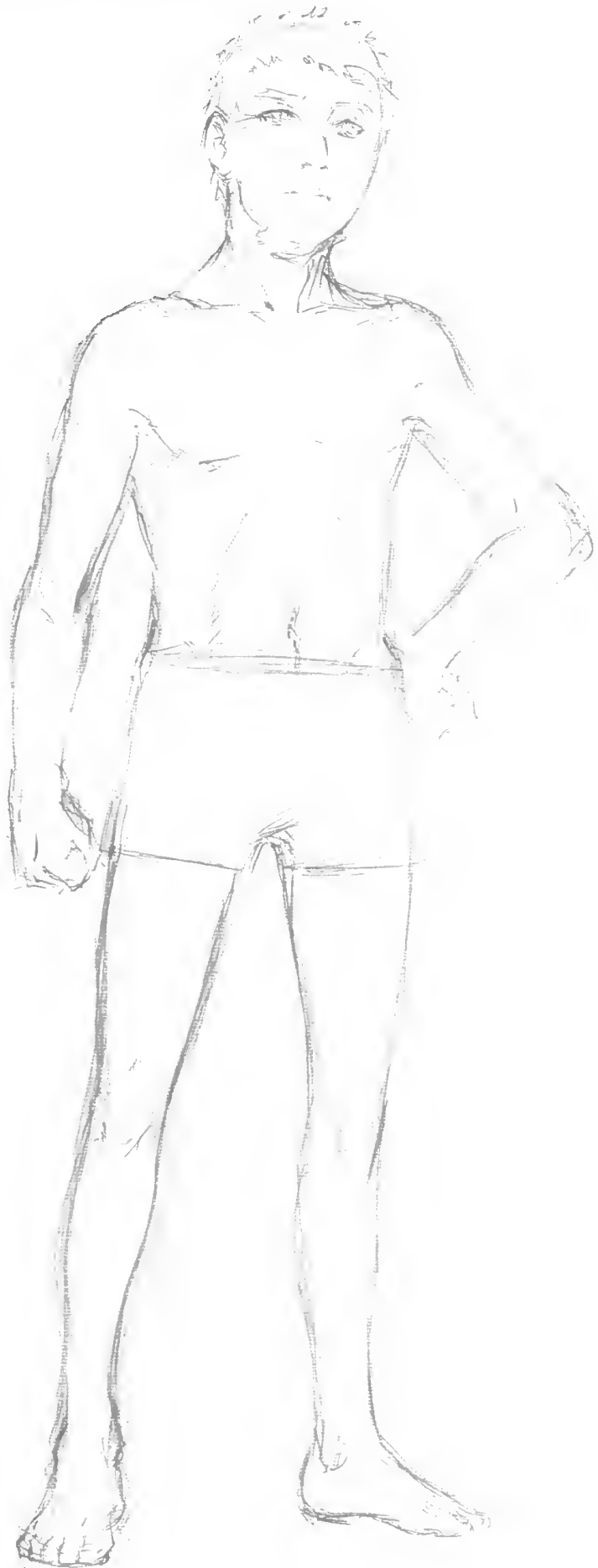
Using dark strokes creates the look of a taut abdomen.



"Since this is a male character, accentuating the angular look of the fist's knuckles results in a more satisfying image."



Final Image



Drawing the Figure in Reverse

Manga sketching is an artistic technique entailing the creation of something from nothing. This time, we show how an artist uses a reference source (a model) to create something from something. On this page, Matsumoto will use the standing male character drawn in the previous section to create a mirror image of that figure.



①



②

While sketching the figure's layout, Matsumoto draws light guidelines denoting the positions of the chest, waist, and groin.

"When sketching the layout, the artist should spend about 80% of the time looking at the overall figure."



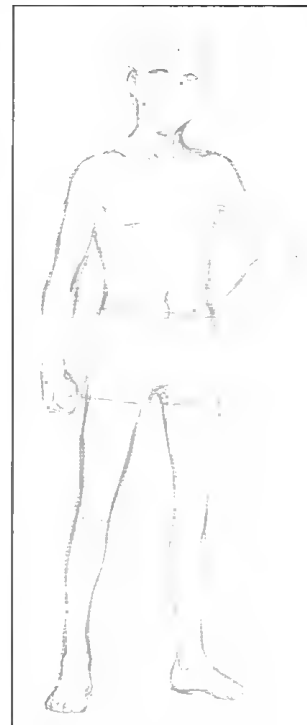
③

Here, Matsumoto produces a layout of the overall figure. Since he has a completed drawing to use as reference, the pose is already determined, and the drawing progresses rapidly. At this stage, Matsumoto devotes approximately 80% of the time paying attention to the overall figure and the other 20% noting the individual parts.

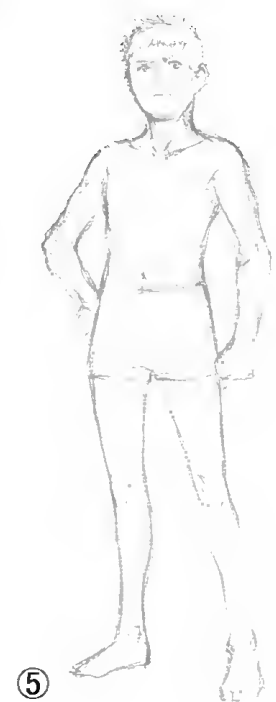


④

Matsumoto draws the arms while adjusting the lines. Since he has already completed the layout, he now spends 80% of his attention devoted to where to position the various body parts.



Original drawing (approx. 40 minutes to completion)



⑤

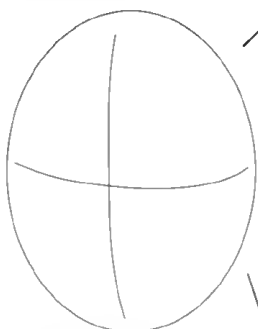
Completed reverse image (mirror image): The reverse image is composed at a slightly higher angle than the original drawing, and the figure seems more stably balanced (approximately 10 minutes to completion).

Manga sketching is a technique that allows artists to breathe more life into their characters. Using a layout to capture the figure provides the advantage of enabling the artist to produce the sketch even more rapidly when an original drawing or other form of reference material is available.

Using Circle and X Layouts for Close-ups of the Face as Well as the Full Figure

Both Takehiko Matsumoto and Kazuaki Morita started their drawings with layout sketches. A circle and X layout is the type used for the face, and this form of layout is fundamental to *manga*-style sketching.

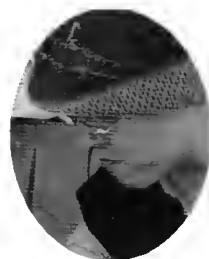
Circle and X Layout: Basic Element in *Manga* Sketching



The above figure shows a face layout portrayed in a general sense using circles and crosses (i.e. X's).

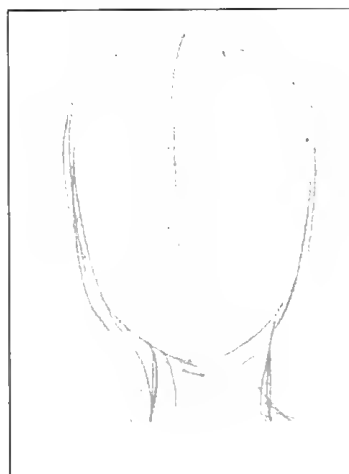


(Matsumoto) "I feel pressure being photographed while I draw. My occupation is more behind-the-scenes work. Artists like myself compete through figures moving in an animated film or computer monitor that we have drawn. Artists labor to produce satisfying artwork. I see it as a way of improving and hope that, likewise, the reader will also find the struggle a step to becoming a better artist."



(Morita) "I second what Matsumoto said. I take a fairly matter-of-fact approach to my artwork, so my work pace tends to appear rapid. But I don't want to give the impression that I just crank out my drawing. I am constantly drawing a wide variety of subjects, and my artwork is the product of repeated trial-and-error, toil, sweat, and tears."

Close-up of the Face

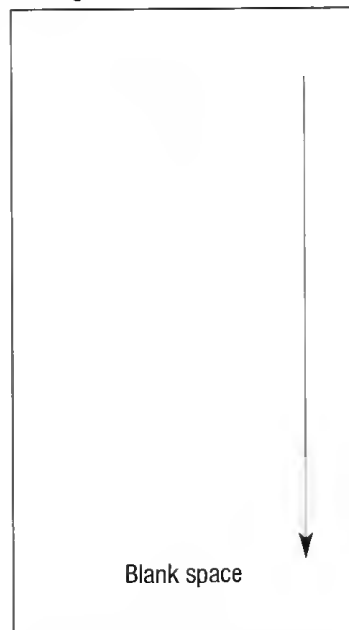


Here, where the eyes will be positioned, marks are added as guides for determining their size.

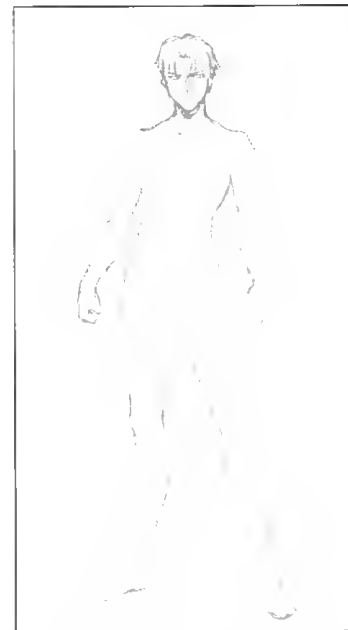


This allows the artist to produce a close-up of the face that fits on the sheet of paper.

Full Figure



Here, the circle and X layout establishes a size for the face that allows the entire figure to fit on the sheet of paper. (The above image shows a character drawn at a 1:6~1:7 head-to-body ratio.)



The head-to-body ratio may be altered, reducing the size of the body relative to the head. This would allow for a larger head while still ensuring that the full figure fits on the page.

When drawing a full figure image, the trick is to sketch first the head's layout, taking into consideration the character's desired build and head-to-body ratio (i.e. figure proportions).

Both Takehiko Matsumoto and Kazuaki Morita are outstanding artists who have been engaged in character design for *anime* and games as well as have been involved in the artistic process from *genga* (drawings reflecting key scenes in a sequence of cells or motion) production to artwork direction. Matsumoto and Morita were classmates attending the same junior high and high schools and chronicle a history of rivalry dating back some 20 years. Both boast experience in producing *manga* manuscripts and are receiving attention in a field that cultivates talent as well as effort.

Manga Sketching Forms the Foundation of Planning

What is generally referred to as "sketching" involves looking at the subject and drawing it. Therefore, "sketching," emphasizes one's powers of observation. However, *anime* and *manga* characters are stylized. Even when based on an observed subject, such characters are not rote, unadulterated recreations of the artist's observation but rather formed according to the artist's descriptive ability coupled with expressiveness.



The field of commercial artwork, which includes *manga* and *anime*, was never based solely on the artist's sketching ability. However, the talent to sketch has gradually grown less of a basic requirement as time passes. In addition to talent in sketching, the abilities to stylize a character, to give a character different looks, and to imbue the character with versatility in movement have become desired skills for an artist. *Manga* sketching is a production technique that meets these demands.



All artists, even professionals, hesitate and change their minds while producing artwork, including single-panel works. Hesitation might be considered a condition toward improvement. Perhaps you, the reader, will find that if you are able to master *manga*-style sketching, you will boost your own ability to create a new world that reflects your personal style.



Chapter 2

The Fundamentals in Sketching a Face *Manga*-Style



Manga sketching is not a special technique but rather an extremely common tool artists use to draw.

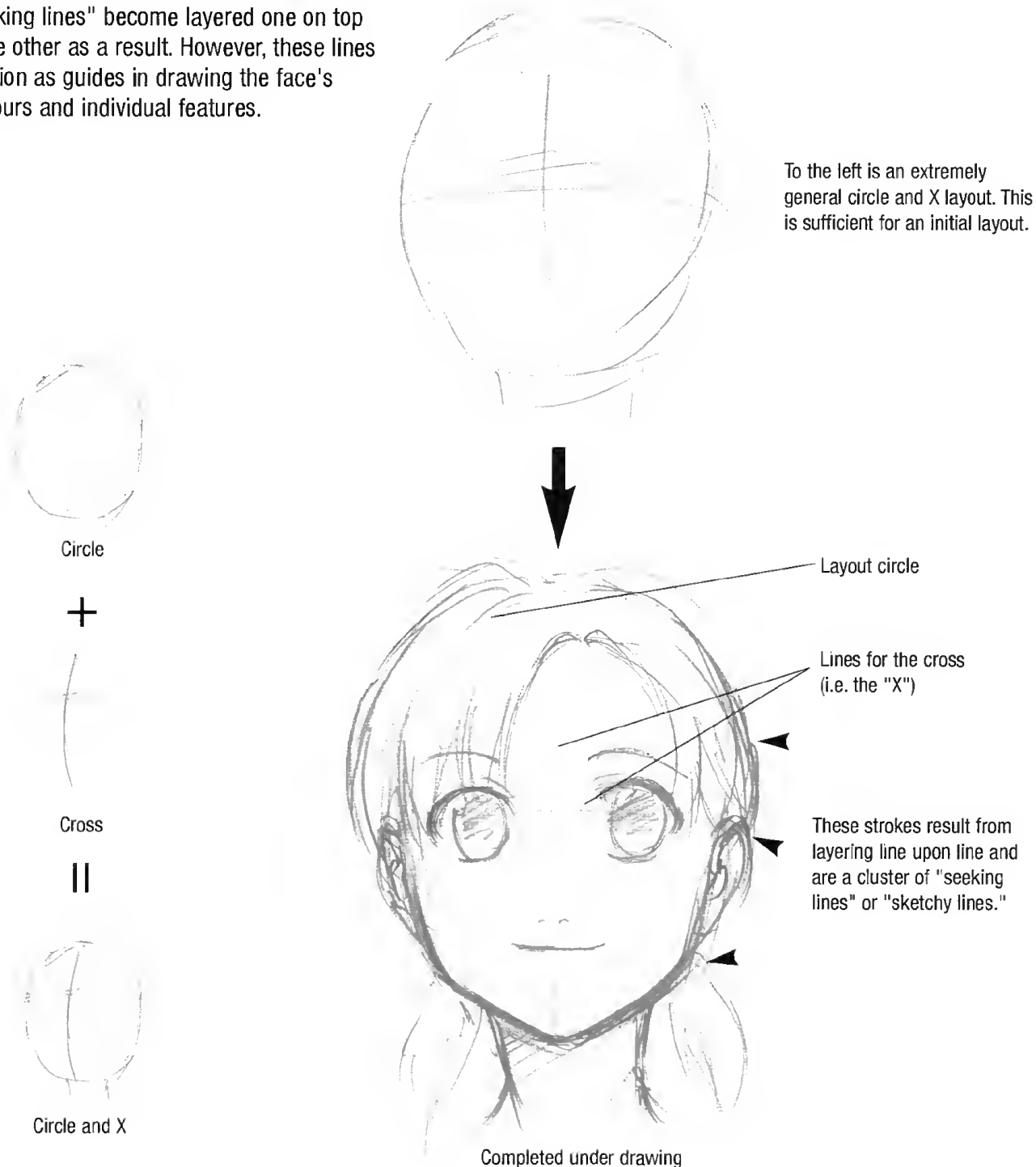
This chapter begins by teaching how to draw a face. The most fundamental of these basic techniques is the circle and X layout. Those who have only a passing knowledge of *manga* and *anime* will still recognize this technique.

All *manga* sketching originates from this basic circle and X layout.

The Basics of Sketching a Face Layout (Using Circles and X's)

"Seeking lines" Give Birth to the Character

The character takes shape as the artist layers stroke upon stroke, including those of the circle and X layout. The artist plans while drawing and draws while planning. Many "seeking lines" become layered one on top of the other as a result. However, these lines function as guides in drawing the face's contours and individual features.



Use care when drawing these general, layout lines.
They assist in the creation of the final character.

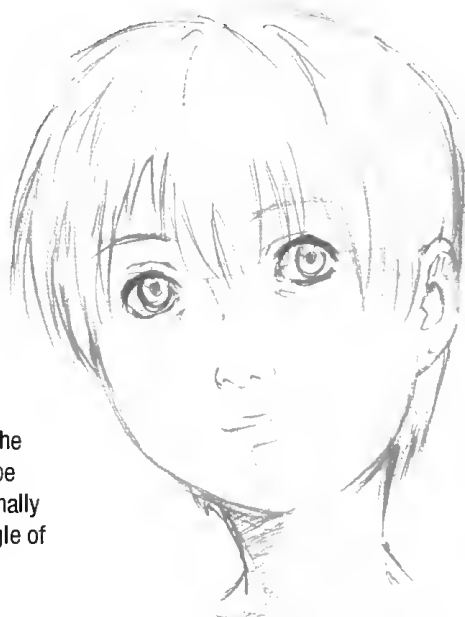
Common Methods of Stylizing a Character

Facial features, including the eyes, nose, ears and the shape of the face may be divided into four general categories, according to the degree of stylization.

Circle and X Layout

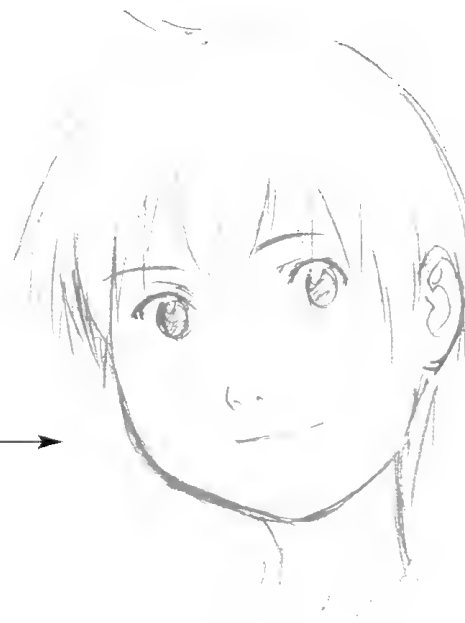
This is common to all faces.

In a realistic drawing, the second ear would not be included if it were normally obscured from that angle of composition.



Realistic Rendition with Minimal Stylization

This style is used for realistic drawings, realism *manga* with dramatic plots, etc.



Slightly Abstracted Version

This style appears in *shonen manga* (*manga* targeted to boys), *seinen manga* (*manga* targeted to young, post-adolescent men), ladies' *manga* (*manga* targeted to women), etc.

In a manga-style rendition, the second ear might be included; although, realistically speaking it would be obscured from that angle.



Abstracted and Stylized Version

This style appears in *jido manga* (*manga* targeted to young children), *shonen manga*, and four-panel *manga*.

Highly Abstracted Version

This style appears in four-panel *manga* and in solitary panels or drawings, etc.

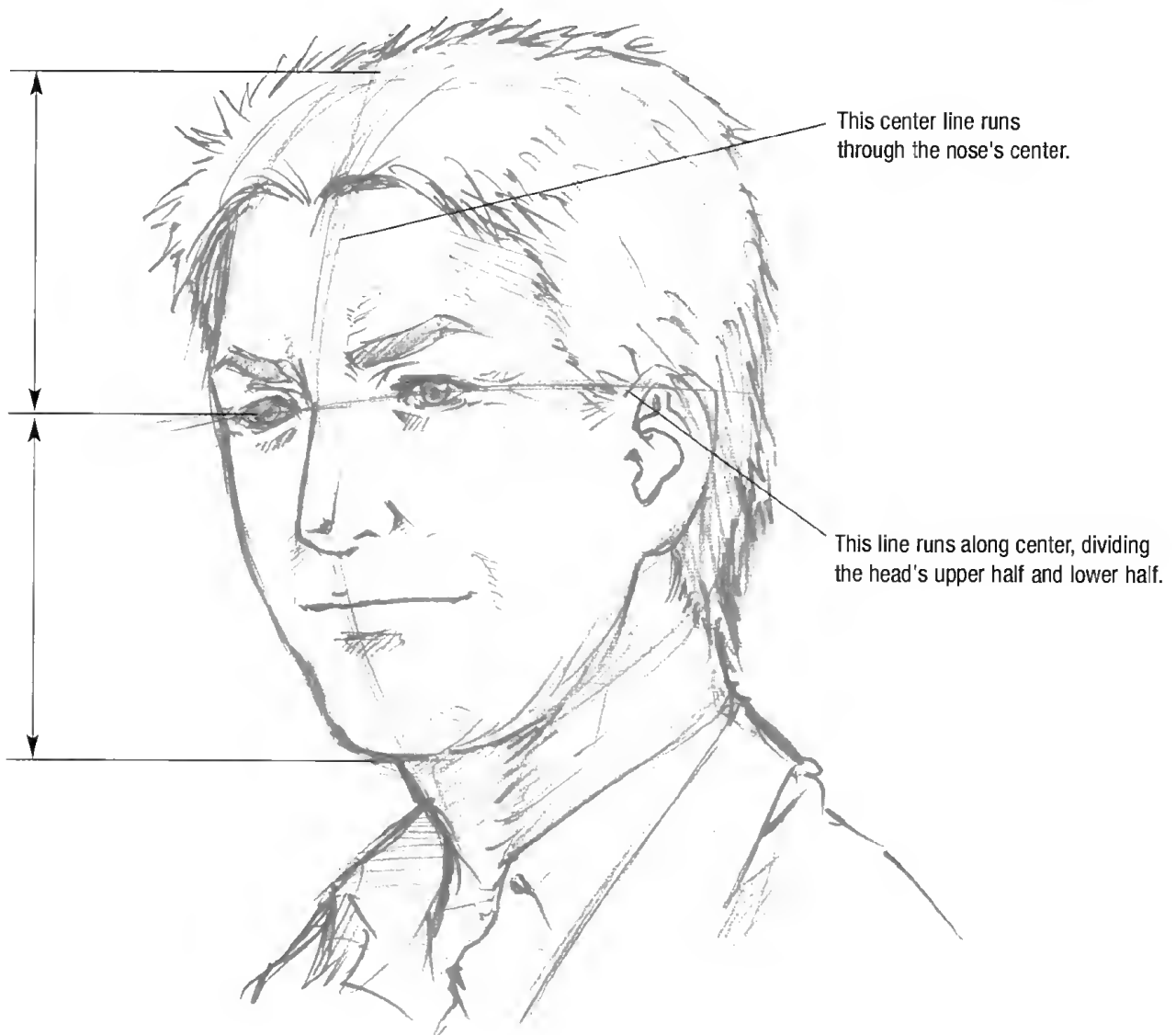


Simplifying or abstracting a character allows for infinite variations and constitutes the most basic and effective technique for portraying an emotional expression in an easily recognizable way.

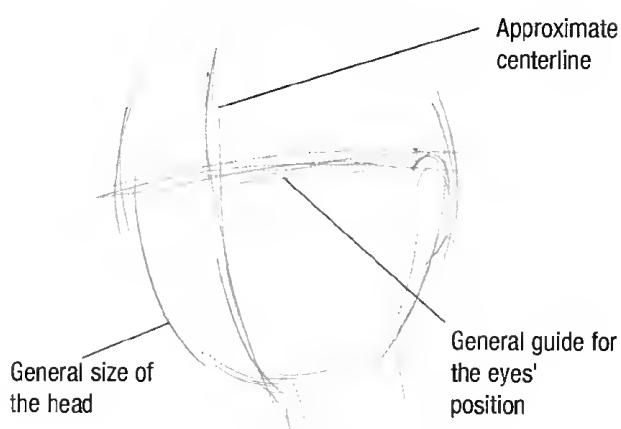
Reduction of the Head Rendered Using a Circle and X Layout

Starting from a General Sketch

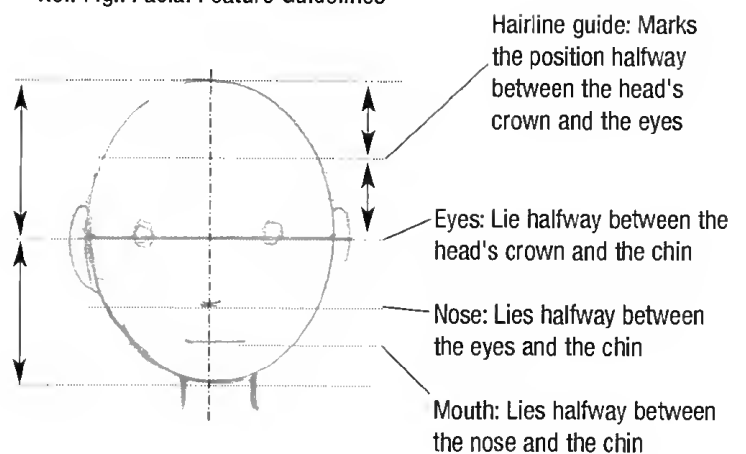
The head (rendered using a circle and X layout) constitutes the foundation determining the head's size and direction it faces.

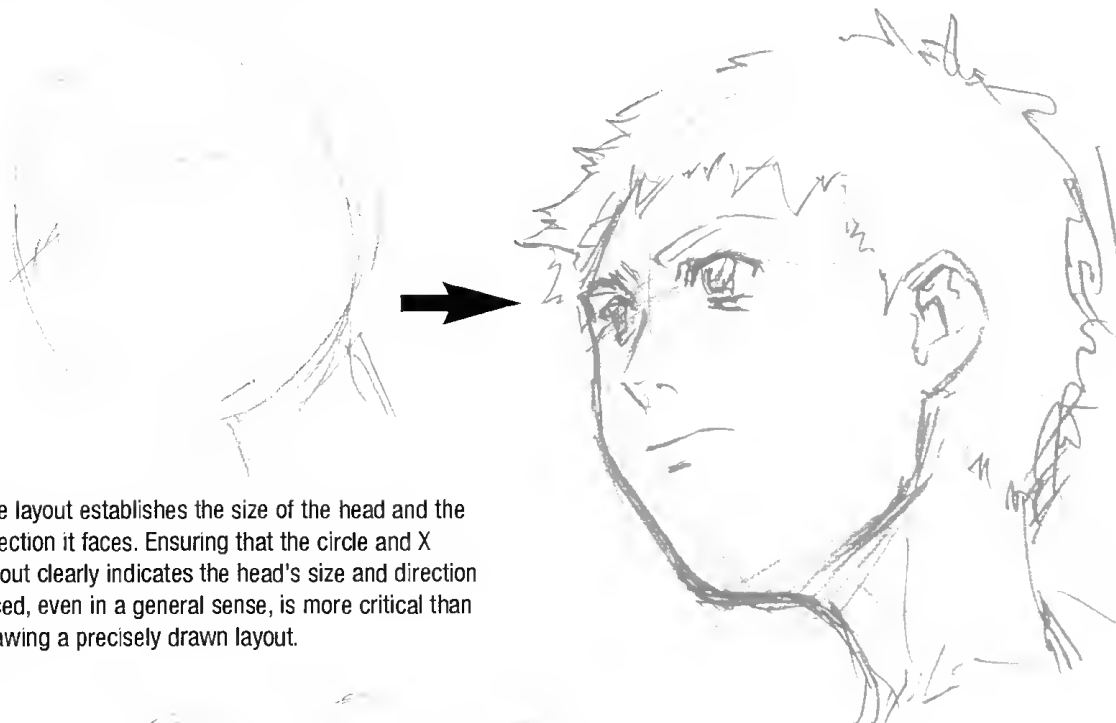


The Circle and X Layout Functions as a General Guide

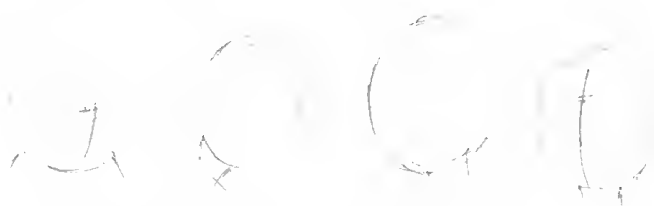


Ref. Fig.: Facial Feature Guidelines

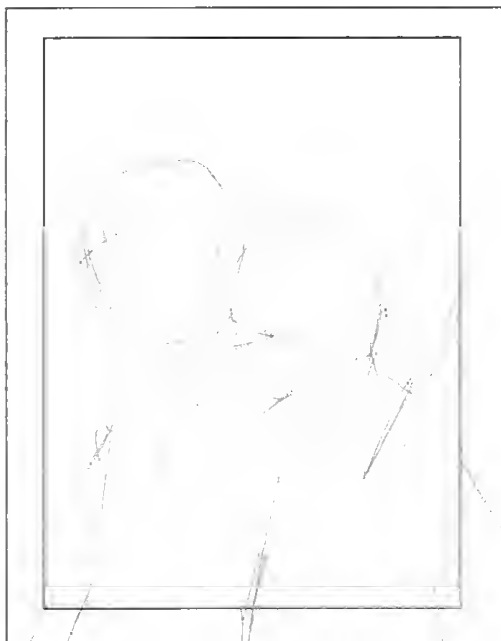




The layout establishes the size of the head and the direction it faces. Ensuring that the circle and X layout clearly indicates the head's size and direction faced, even in a general sense, is more critical than drawing a precisely drawn layout.



Circle and X layouts effectively indicate the head's size and direction faced even on a small scale.



Drawings that include the body tend to be more common than those of just the face. Panels of two or more characters also frequently appear. Sketching a figure layout and then designing the panel is essential to producing a comprehensible composition.

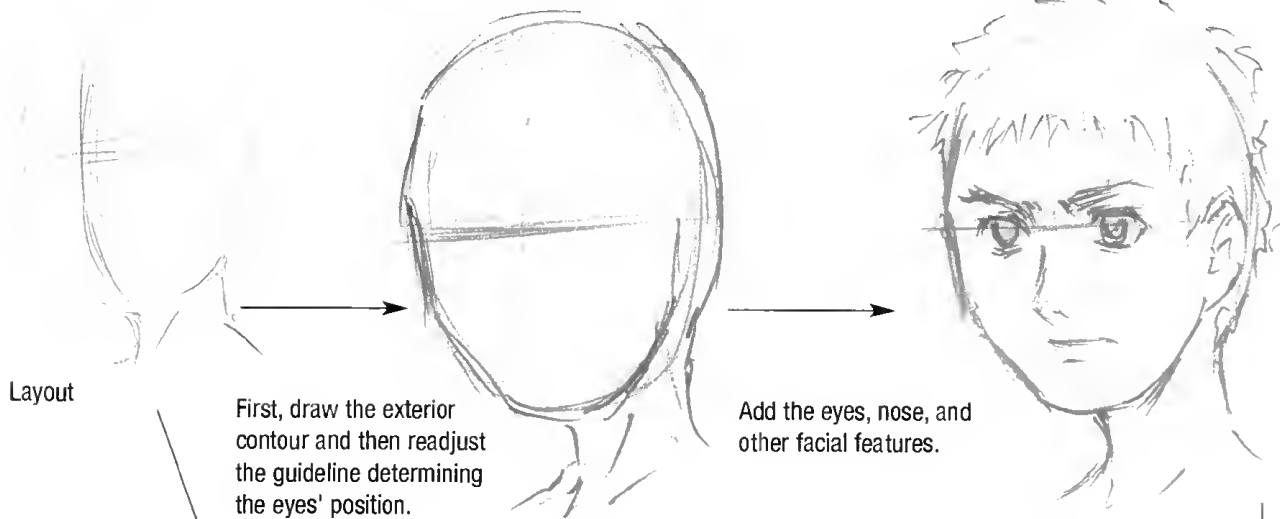


Panel designs that incorporate figure layouts are key to determining whether the composition will work or needs tweaking.

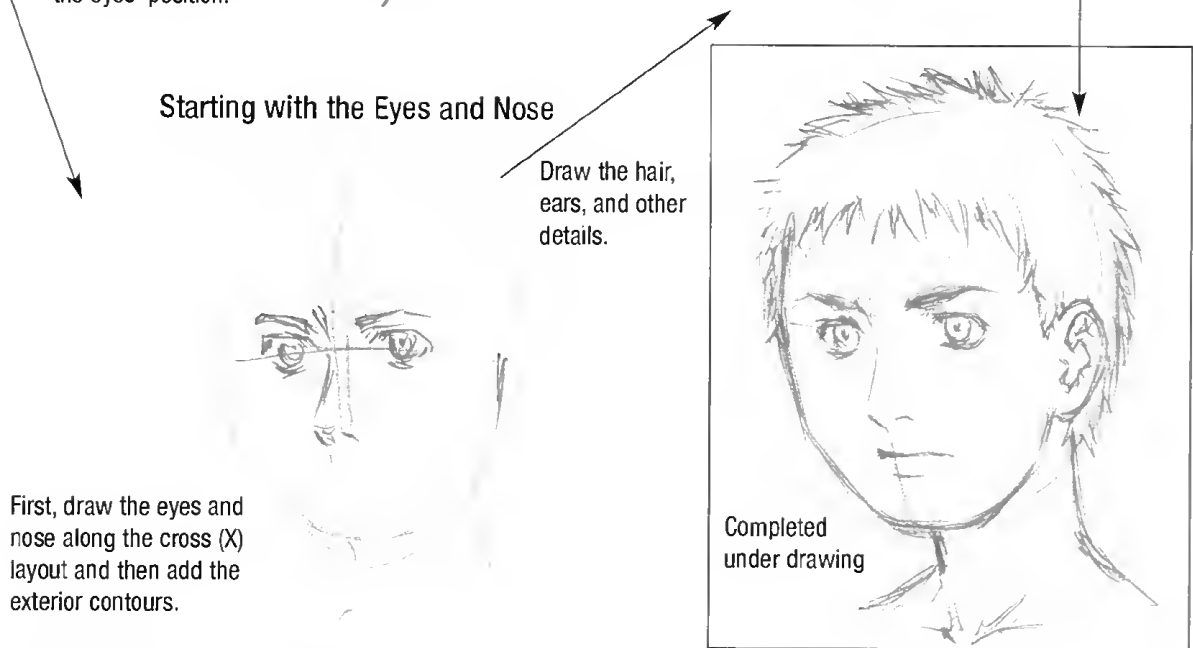
The Steps in Drawing a Face

Once you have drawn a layout, it does not matter if you begin the formal under drawing from the outside (the exterior contours) or the inside (the facial features).

Starting with the Exterior Contours



Starting with the Eyes and Nose



Adjusting the Shape of the Face from the Initial Layout Circle



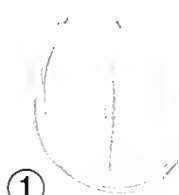
This example illustrates how to draw a character with an oblong face.

Technique A



Start with an oblong layout.

Technique B



① Start with a round layout.



② Add the chin and adjust the eyes' guideline.



③ Adjust the layout to reflect the desired face shape for the character.

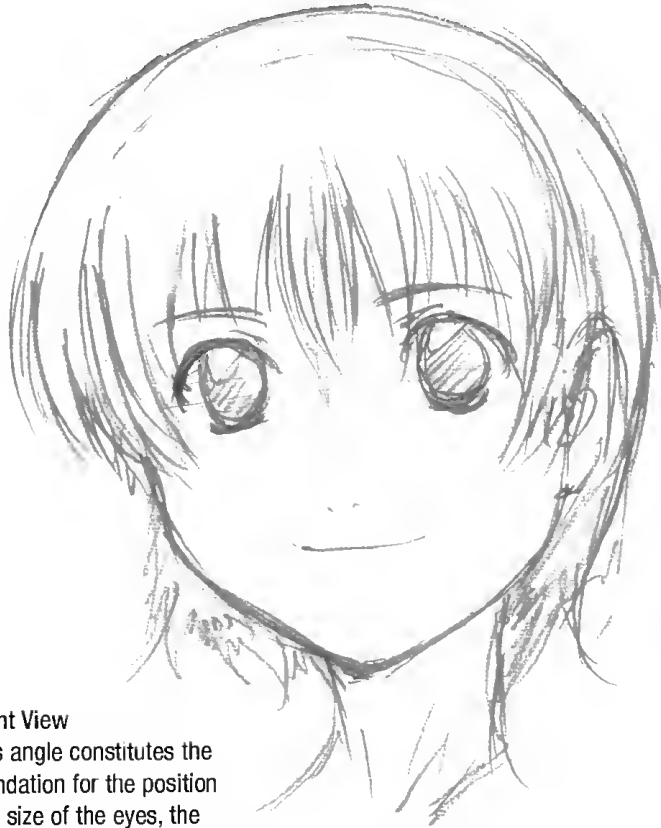
Faces come in a range of shapes: circle, triangle, and rectangular. In addition to determining the character type, you as the artist must also decide what face shape to give the character. A variety of face shapes will expand your production range when it comes time to modify or design a character.

Drawing the Same Face

Drawing the Same Character from a Variety of Angles

Decide

- the silhouette line represented by the circle,
- the shapes of the eyes, nose, and other features,
- where to position the features along the cross (X), and
- the proportions according to the individual character.



Front View

This angle constitutes the foundation for the position and size of the eyes, the volume of the hair, etc.



Low Angle

The layout of the head aligns almost perfectly with the hair's silhouette contour.



High Angle

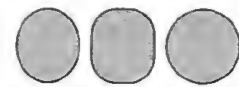
The top of the head should occupy a greater portion overall than the face.



3/4 View Facing the Left

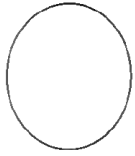
The eyes become narrower in width.

Drawing an Assortment of Faces



Three Common Face Layouts

Using an oval, a rectangle, or a circle for the face's layout allows the artist to produce an abundant array of character-types.



1. Oval Layout: Multipurpose

As the most common layout, the oval may be used in a wide range of characters, from ultra-stylized *manga* characters to realistic renditions.



Ultra-stylized: Manga Character
The eyes are large and the nose is de-emphasized. The neck should be slender.



Ultra-stylized: Anime, Shonen Magazine Character
The eyes and nose have a definitive shape and the eyes are moderately small.



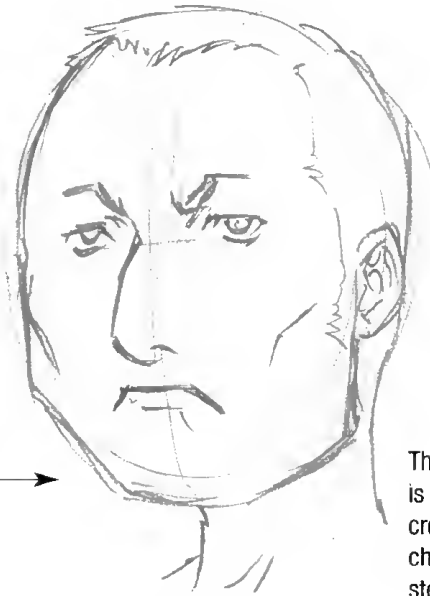
Minimally Stylized: Realism Manga Character or Realistically Rendered Figure
The eyes are drawn at a size proportionally similar to reality. The nostrils are included.

Oval Layered with Additional Geometric Forms

Oval Layout

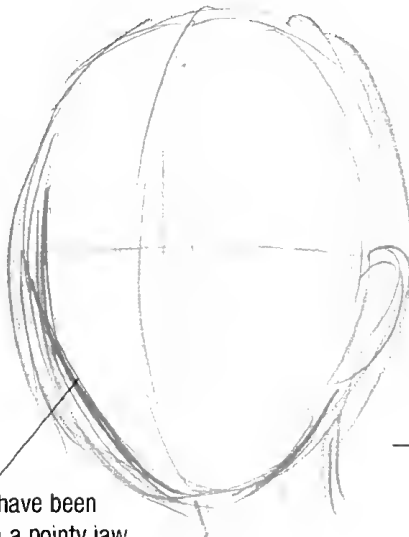


Here, a rectangular jaw was added to the original oval.



This face shape is effective for creating a character with a stern visage.

Tapered Oval

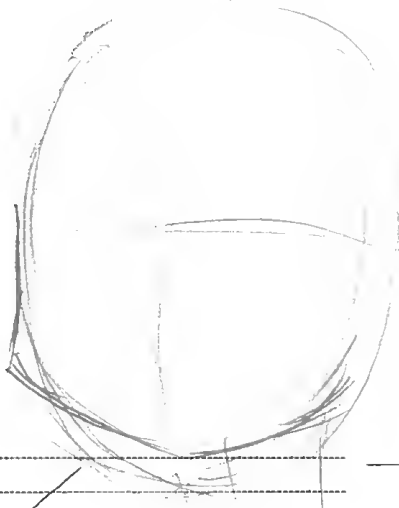


Here, parts of the oval have been whittled away to create a pointy jaw.



This face shape works well when creating a bony or gaunt look.

Truncated Oval



The entire face should be shorted with this face shape.

Original oval layout



This face shape is suited to creating children and *manga*-esque characters.

2. Rectangular Layout: Effective for Realistic Renditions and Large-boned Characters

Manga-Style Character

The facial features
are stylized.

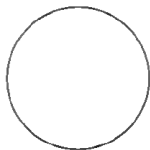


Example of face with
highly abstracted facial
features

Rectangular faces are suited to realistically rendered male characters (from post-adolescent males all the way to old men) and large-boned characters. Giving the character a slender neck allows the artist to create a middle-aged woman or model-esque woman with defined bone structure.

Realistic Renditions





3. Round Layout: Effective for *Manga-Style* Characters



This face shape suggests a character that has been stylized right from the start with the head's silhouette. Effective with highly stylized *manga* characters, this layout is suited to roundish characters, children, and infants.



Illustration or Single Panel Composition

The eyes are dots. The nose has been omitted. The neck is exceedingly thin.



Using distorted proportioning creates a unique *manga* character.



Manga-Style Character

Big eyes, a de-emphasized nose, and slender neck generate a cute, lovable look, making it an ideal style for *shonen manga*, *jido manga*, and four-panel *manga*.



Manga-Style Character with a Dash of Realism

The eyes are small and the nose has been clearly delineated. The face's proportioning is also realistic. Round layouts prove effective with chubby characters, such as this one.



Highly Realistic Toddler or Infant

Toddlers and infants have roundish heads in reality. Consequently, merely drawing realistic eyes and nose produces the appearance of a lifelike character.

Overweight Character



An almost perfectly round layout



Use an ellipse to add a sagging double chin.



Final drawing of a plump character



In the case of female characters, an almost perfectly circular layout may be used without modification to create the appearance of a chubby character. The trick is to minimize the neck.



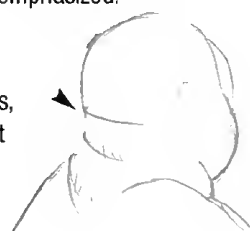
Enlarging the eyes and giving the head a slender neck transforms the character into a child.



The same atmosphere is retained even when the eyes and mouth are made exceedingly small.



The figure should be drawn so it appears the torso comes up right to the underside of the chin. The neck should be de-emphasized.



On overweight characters, skin folds tend to form at the back of the neck.

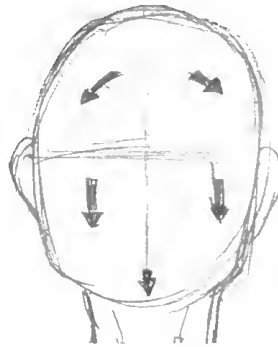
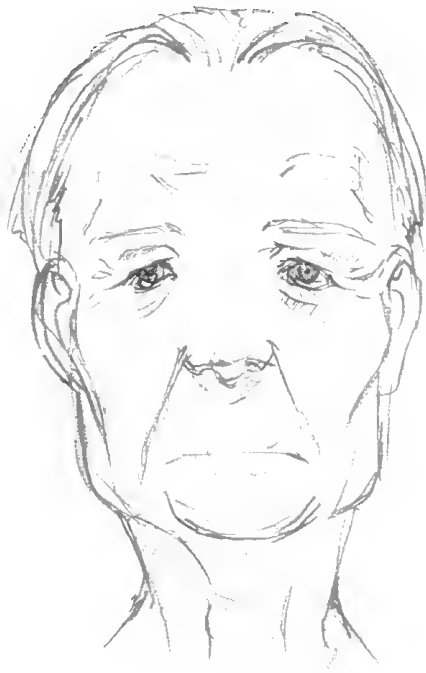
Infants



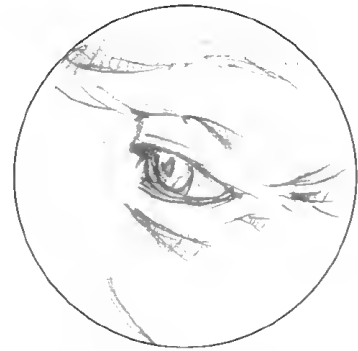
Use a round layout for babies regardless of the angle of composition.



Key Points in Drawing Elderly Characters



On elderly characters, skin tends to sag in the directions the arrows indicate.

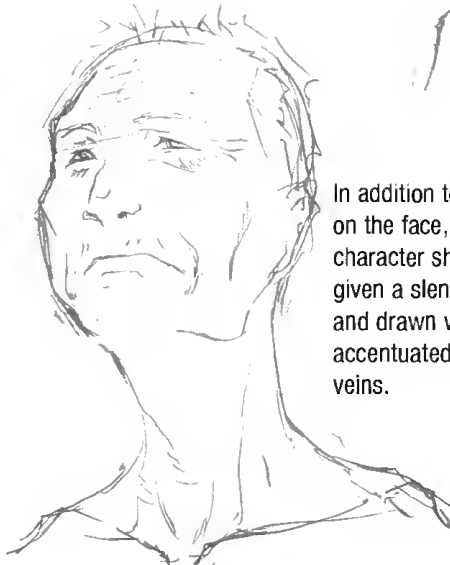


Wrinkles form at the corner of the eyes owing to sagging skin, which causes the eyes to appear smaller.



The flesh of the lower lip sags causing the distance underneath the nose to lengthen.

Using Wrinkles and Sagging Flesh at the Mouth to Portray Elderly Characters



In addition to wrinkles on the face, the character should be given a slender neck and drawn with accentuated bones and veins.

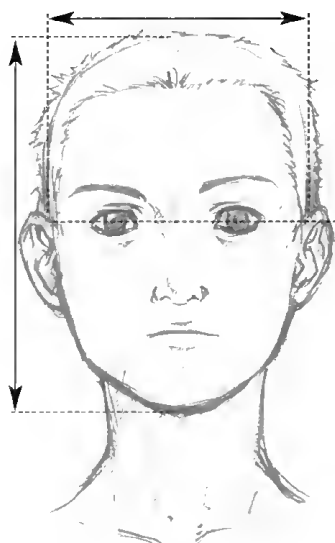


Vertical wrinkles indicate that the character is elderly even from a rear view.

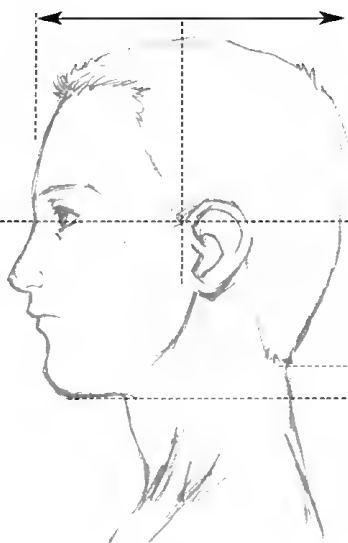
The Basics in Drawing the Head

The human form lies at the very foundation of *manga* sketching. The reader should make an effort to learn the basic forms and rules in proportioning.

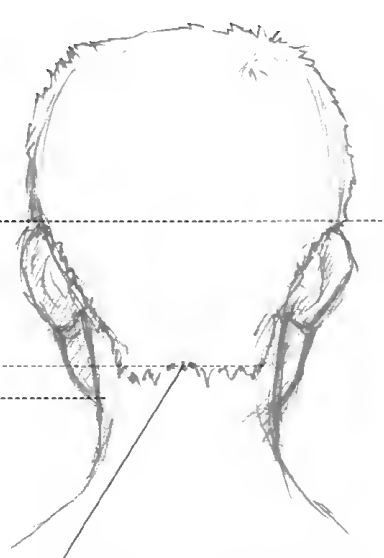
Conceiving of the Head as a Solid



An adult's face is narrower than it is long.



In profile, the distance from the forehead to the back of the head is longer than the head's width when viewed from the front.



The hairline at the back of the neck should fall below that of the chin.

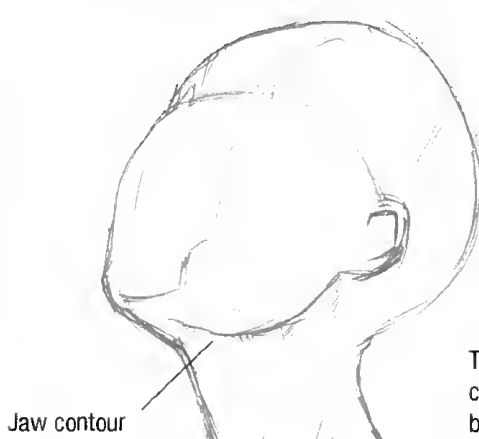
The Head's Contours

3/4 View Facing the Left



Note where the neck's contour meets the underside of the chin.

3/4 View Facing the Left ; Low Angle



Jaw contour

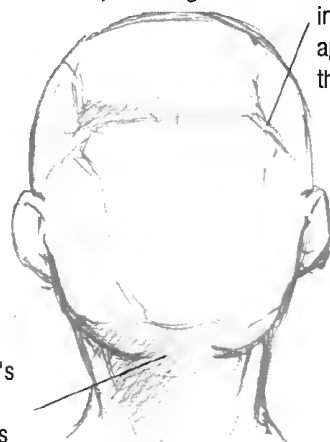
3/4 View Facing the Left; High Angle



Drawing a cross on the head's crown will make it easier to proportion the head correctly.

Shading the underside of the jaw and the side of the face creates the appearance of a solid.

Front View; Low Angle



An indentation appears at the eyes.

The jaw's contour becomes longer.

3/4 Rear View; Level Angle

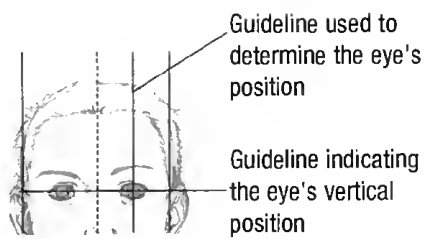
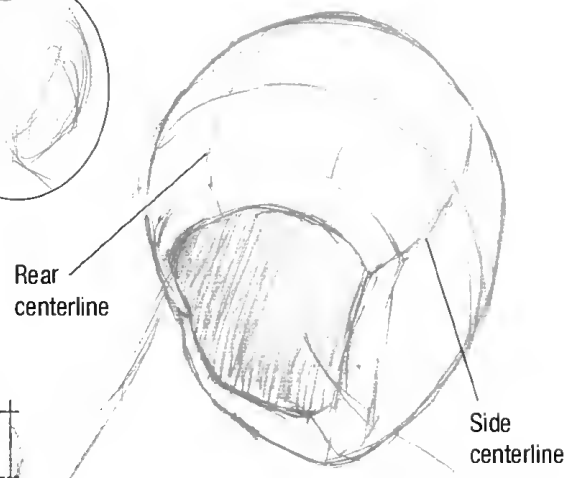
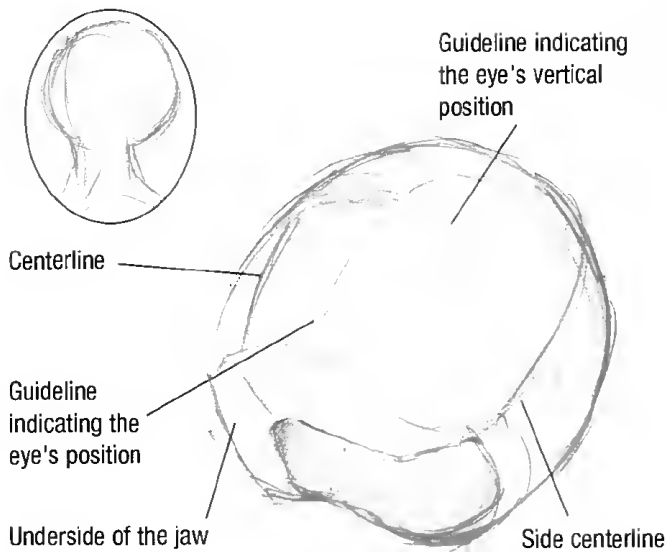
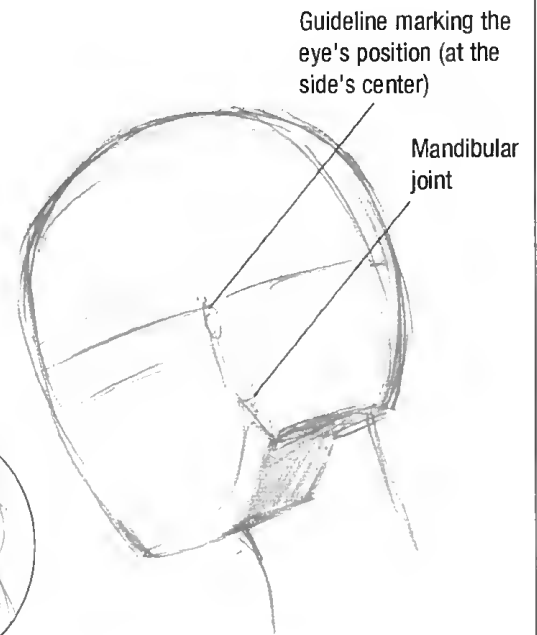
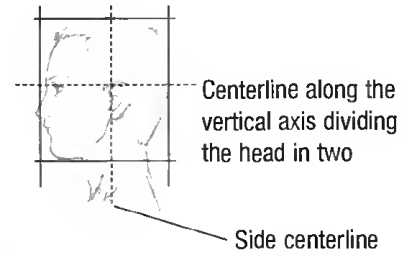
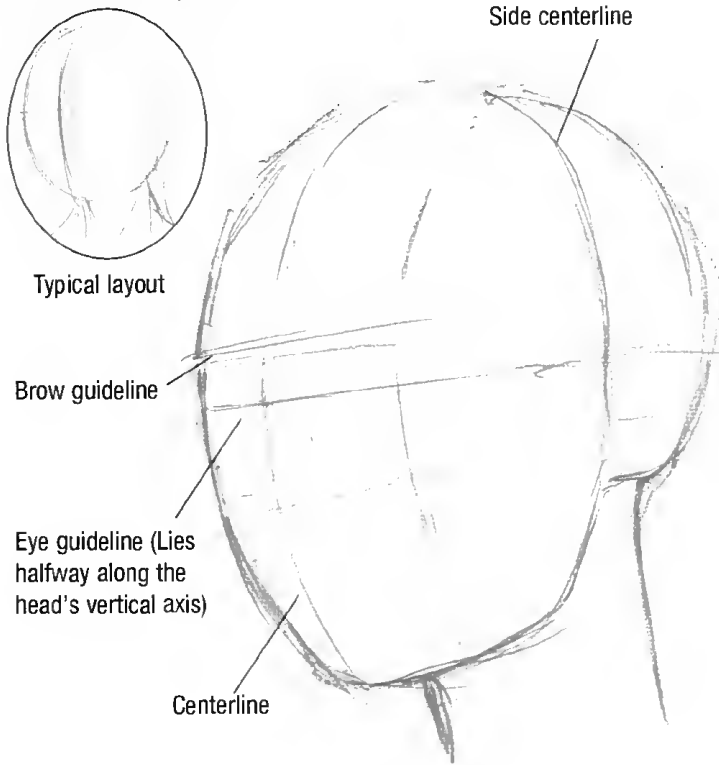


Drawing this contour indicating where the head meets the neck helps to give the head a sense of three-dimensionality.

Layouts Reflecting Solids

Layouts Taking into Account Three-Dimensionality

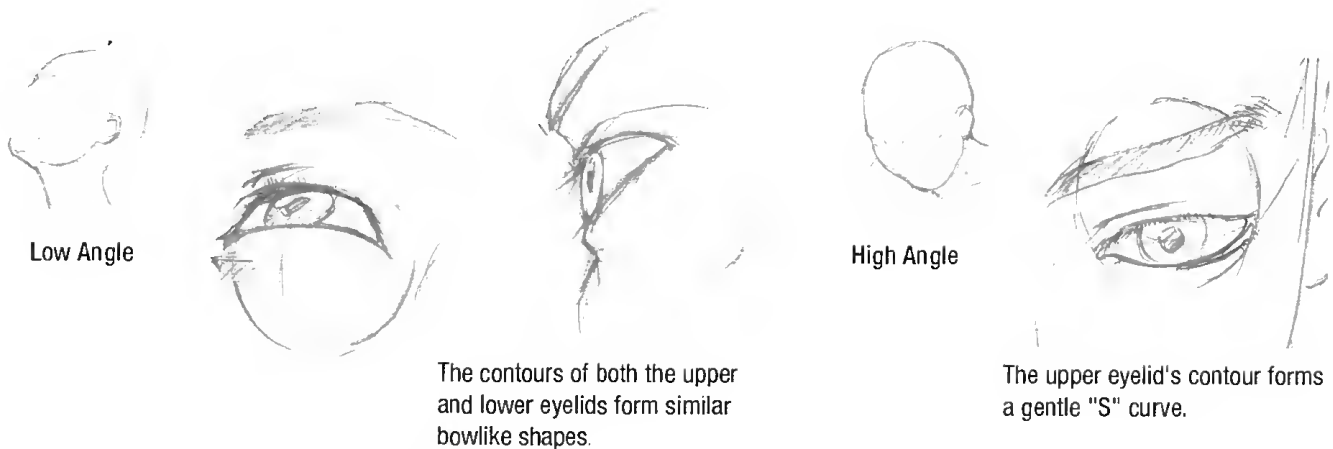
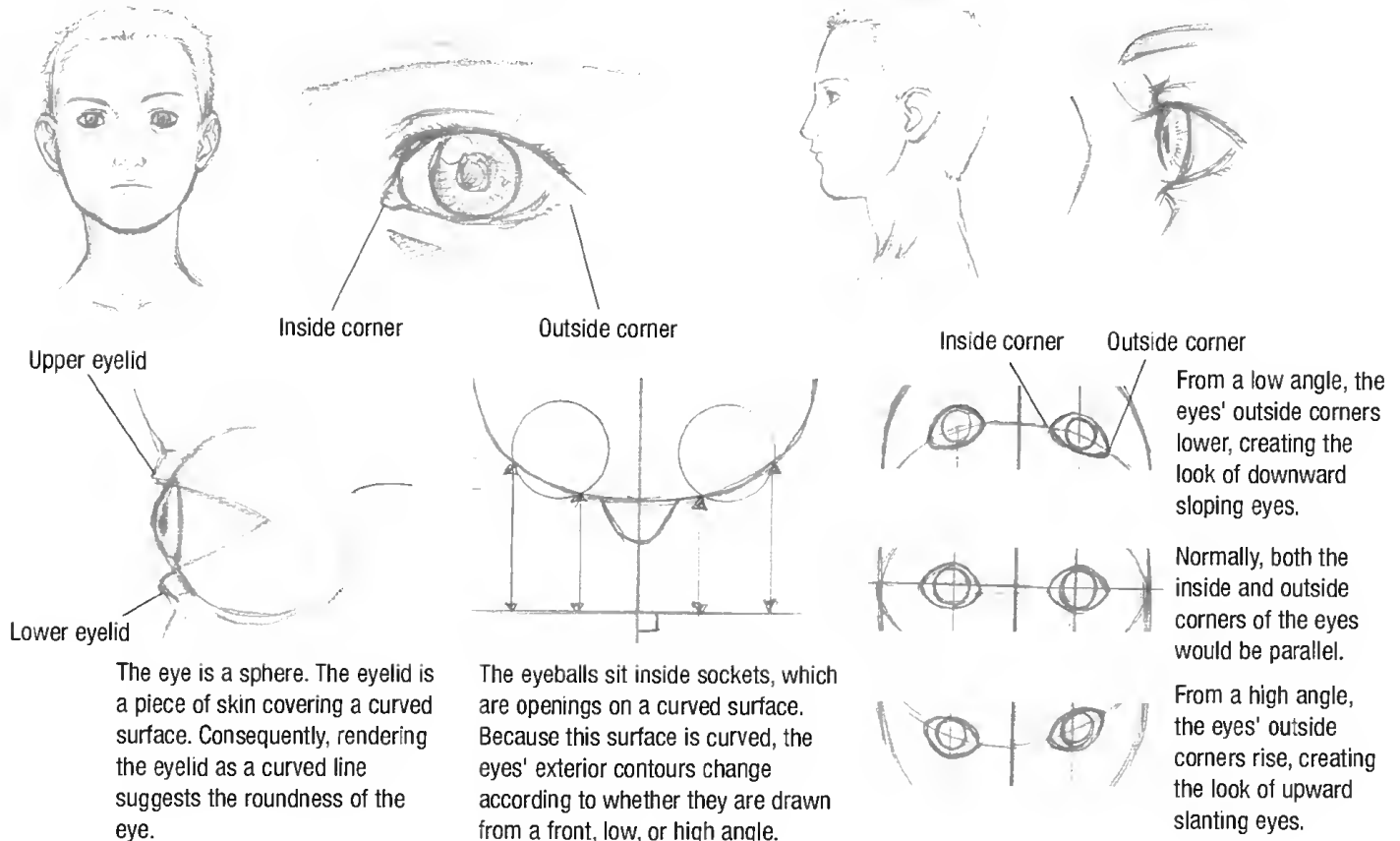
Layouts this involved are rarely used in the drawing process. However, artists should always maintain awareness that the head is proportioned as shown below.



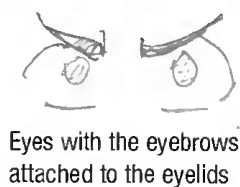
The Basics in Drawing the Head

The face comprises gently curved surfaces. The eyes, nose, and mouth all rest on curved surfaces.

Using the Eyelid's Curved Contour to Create the Illusion of a Spherical Eye

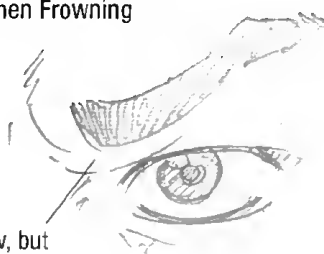


Leaving a Gap between the Eyebrow and Eye



Actual Appearance of the Eye When Frowning

The flesh does furrow, but this does not cause the eyebrow to touch the eye.



The eye is actually set deeper than the eyebrow, so, the eyebrow and eyelid should be drawn touching when composing from a moderately high angle.



The Nose as a Protuberance in the Face's Center



The nostrils are still visible from a front view.

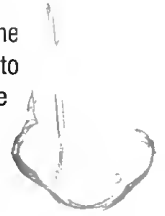


Curved surface



The nose's tip is not pointed.

From above, the nose appears to take the shape of an arrow.



Common Nose Renditions



The nose rendered solely as nostrils



The tip of the nose and nostrils



When creating a realistic rendition, give the nose a rounded tip. In the case of a *manga*-esque character, the nose's tip may be pointed.



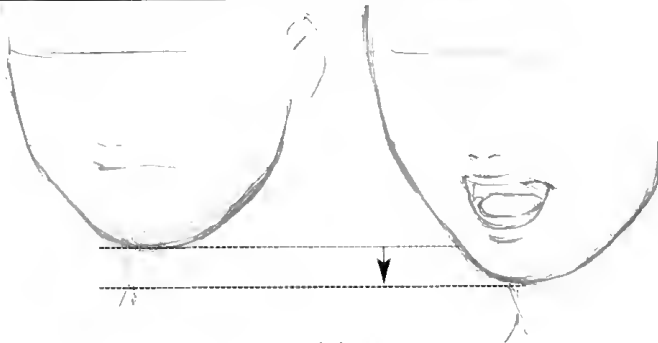
The lower portion of the nose forms a trapezoid.



When composing from a 3/4, low angle view, draw the contour defining the bridge of the nose sloping from the brow between the eyes to the tip of the nose. When composing from a front, low angle view, include the underside of the nose.

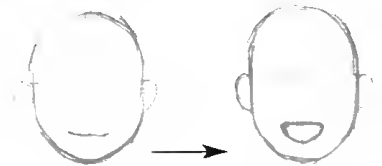


Using the Lower Jaw to Define the Mouth



The jaw lowers when the mouth is open.

The Changing Jaw Line When the Mouth Is Open



Rounded jaw

Rounded jaw

Incorrect

Here, the mouth is open, but the jaw line did not change shape.

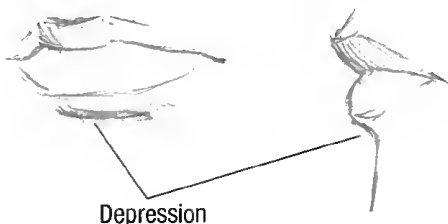


Correct

In this figure, the mouth is open, causing the jaw line to change shape. The chin narrows.

The jaw line becomes slightly narrowed.

The Contour Defining the Dip underneath the Lower Lip



Depression



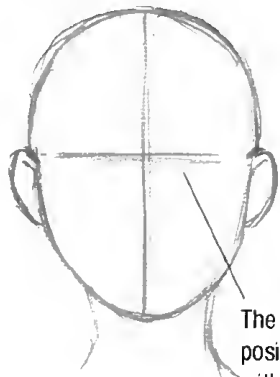
The lower lip's contour

Depression

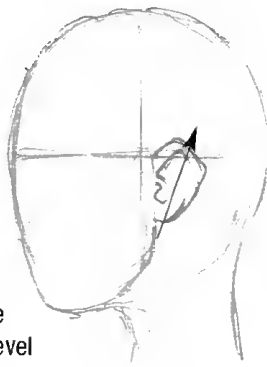
Drawing an Angled Elliptical Layout of the Ear

Unlike the other facial features, the ears are not located on the front of the face. Conceive of the ears as protuberances jutting out from the sides of the head.

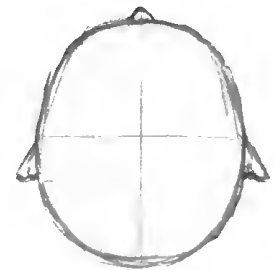
Positioning the Ears



The ears are positioned level with brow.



The base of the ear, which attaches to the head lies at an oblique angle.



Overhead view

Ear Layout Shapes



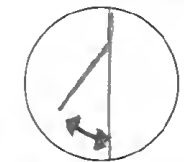
Use an obliquely angled ellipse when composing from a front view.



The ear is only seen straight on from a profile view of the head.



This is a rounder ellipse than that used for the front view. The angle is also not as vertical.



Guideline denoting the angle at which the ear protrudes from the head.

Correct



The back of the ear becomes visible from a 3/4 rear view.

Common Pitfalls

Incorrect



The shape of the ear drawn here is too similar to that composed from a front view of the head.

Incorrect



The ear drawn here is that composed from a straight-on rear view.

Common Ear Renditions

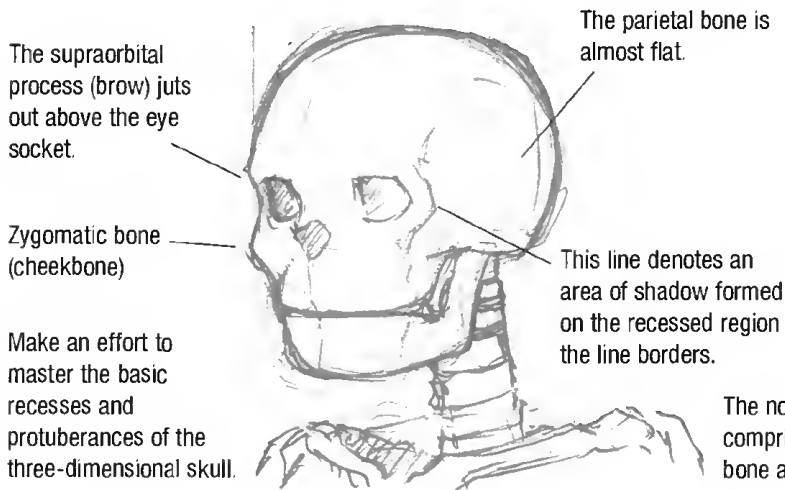


Realistic

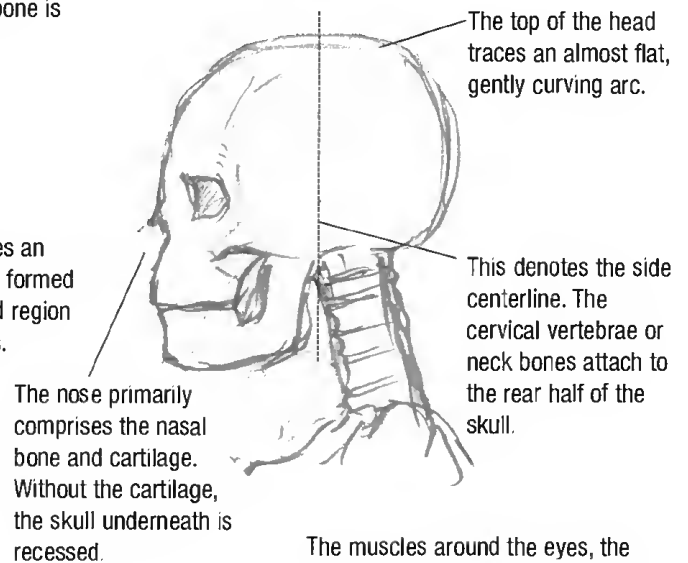
Manga-esque

The Face's Musculature and Expressions

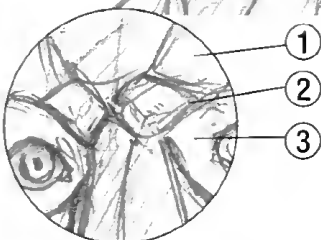
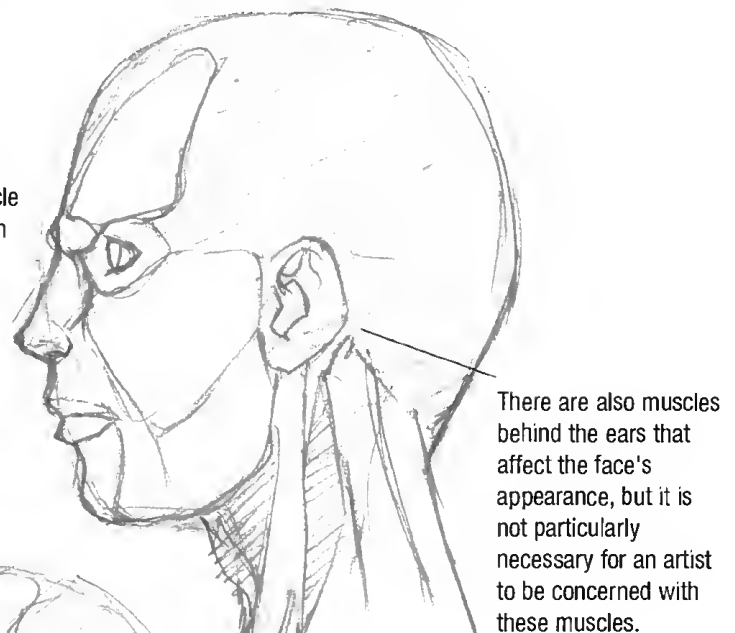
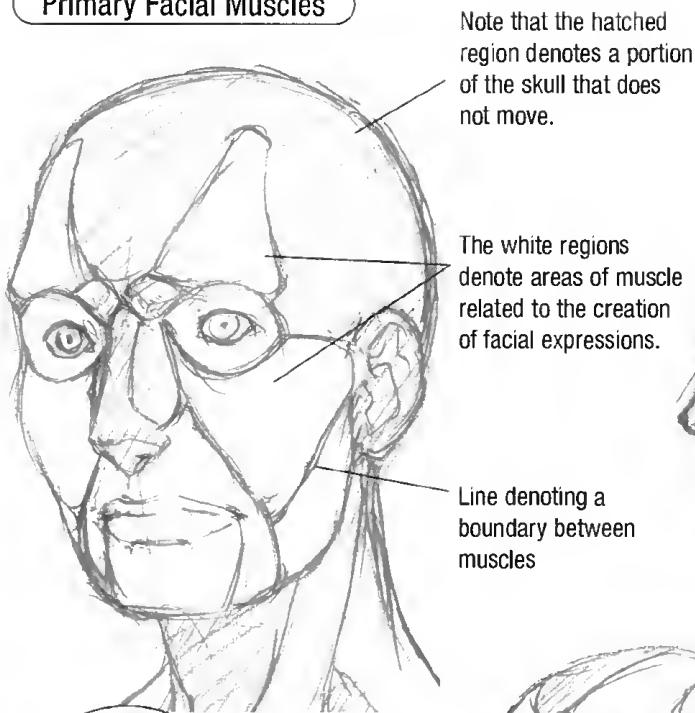
Learning from the Musculature



The next few pages cover the natural depressions and protuberances in the human skull and the facial expressions created by the face's muscles.



Primary Facial Muscles



The brow between the eyes comprises three muscles connected to the eyes and to the forehead, giving rise to intricate furrows, creases, and wrinkles.

Multiple muscles at the side of the cheek wrap around to attach underneath the jaw. The jaw's motion pulls at the facial muscles.



Ref. Fig. Rear view



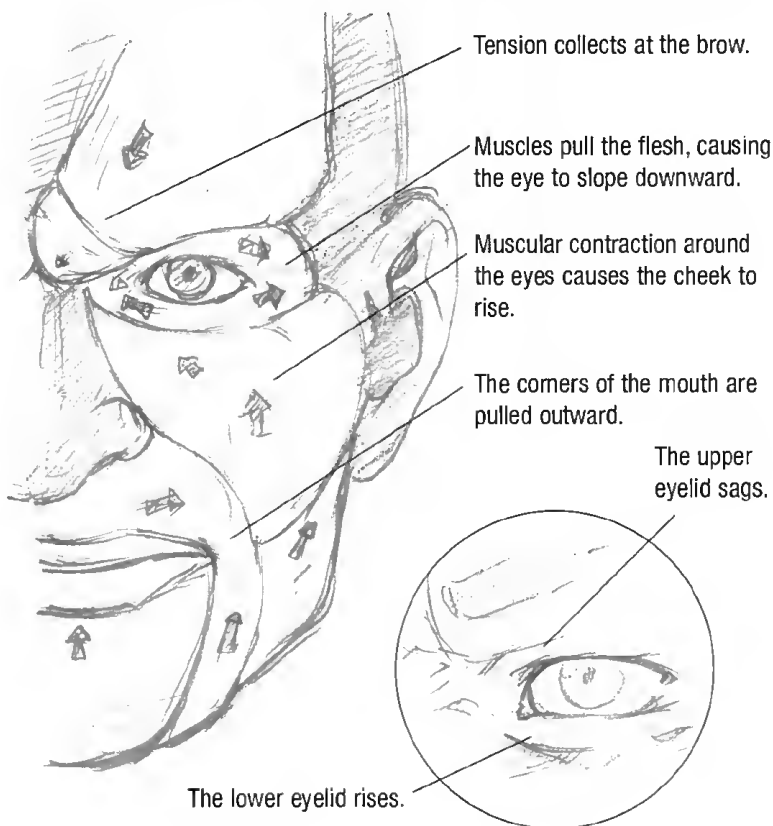
Drawing Facial Expressions Based on Muscle Movement

The motion caused by muscular expansion and contraction creates our facial expressions. It also causes bulges or mounds in the flesh as well as wrinkles and creases. These should be rendered using hatching or contour lines, giving variation to a character's expression.

Angry



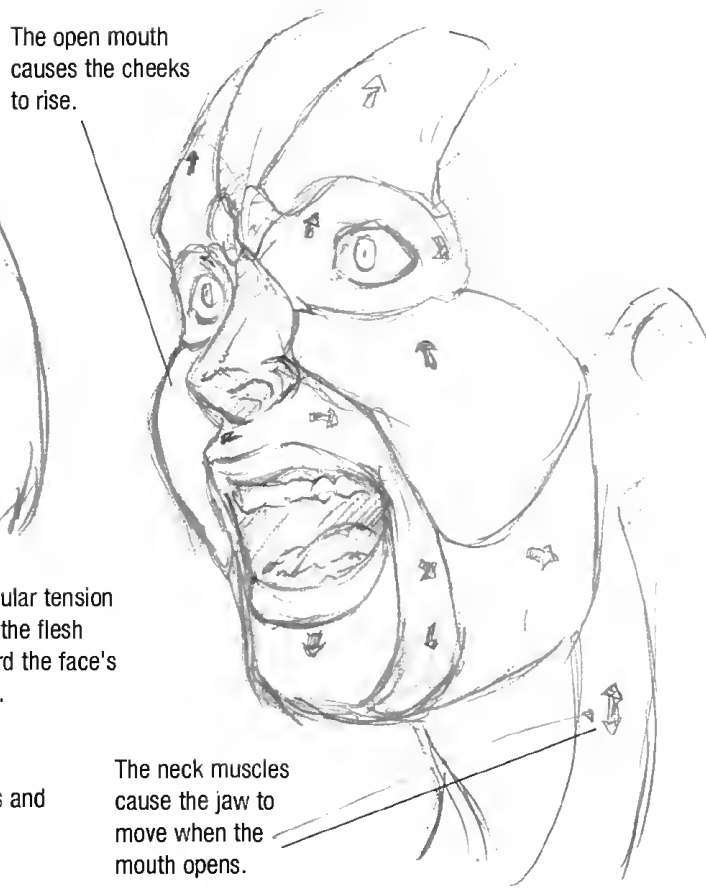
The center of the face (brow) tenses, while muscular contraction becomes directed from the nose to the face's side.



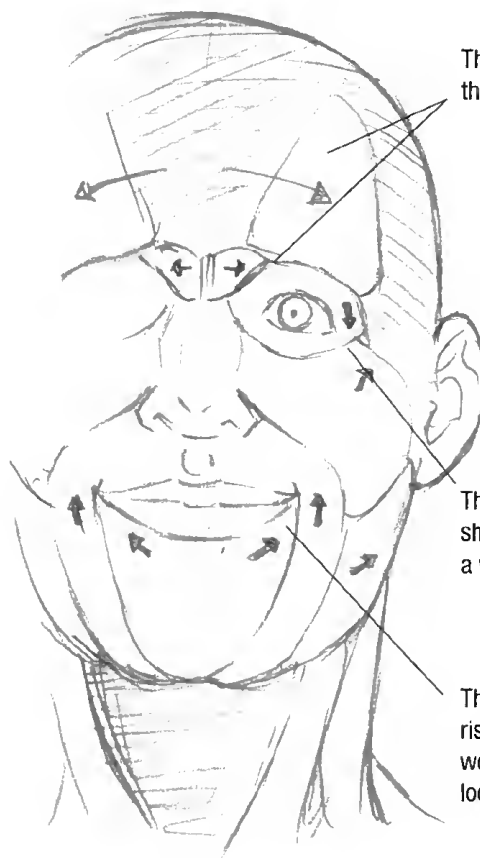
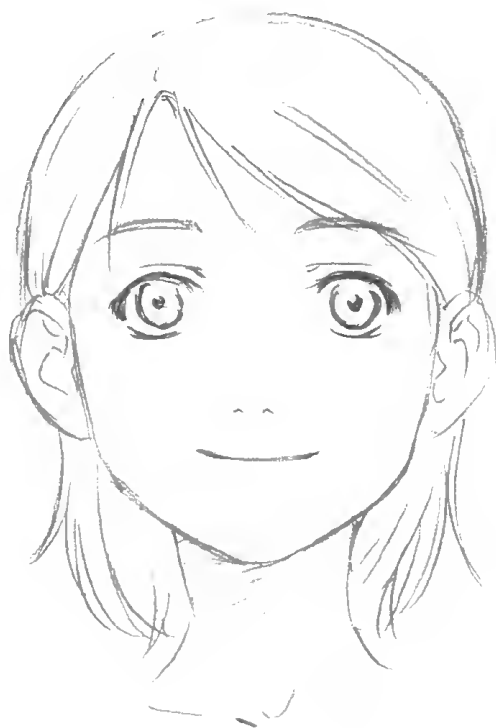
Laughing



When drawing even a character stylized in a *manga* manner, maintain awareness of the direction of muscular contractions and where the muscles bunch when the face smiles. A dynamic character will result.



Smiling with the Mouth Closed

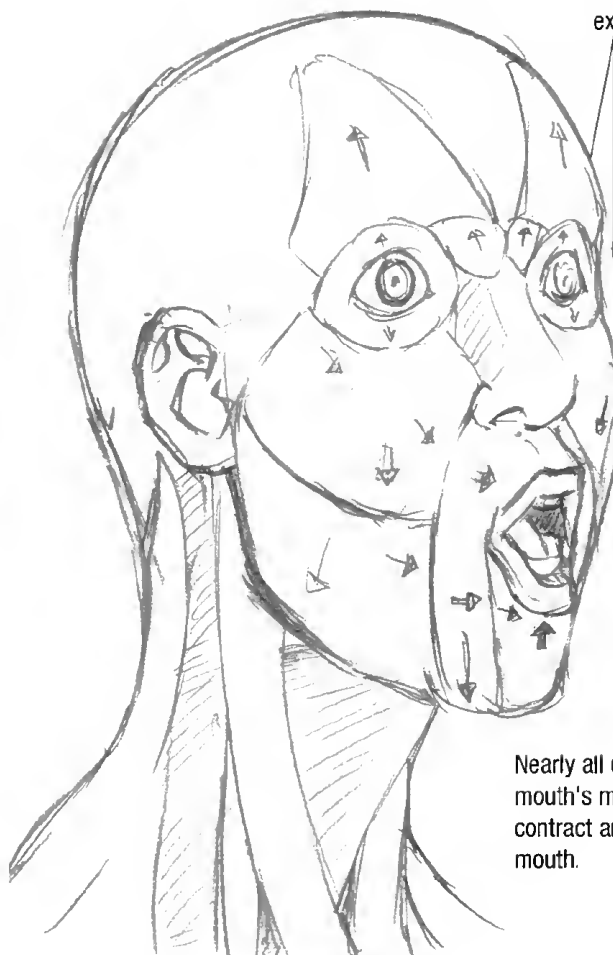


The brow relaxes, drawing the flesh outward.

The corners of the eyes shift downward, generating a warm expression.

The corners of the mouth rise equally. A lopsided grin would result in a sardonic look.

Surprised



The muscles above and below the eye's center extend, opening the eyes.

The cheeks do not rise when the mouth forms an "O".

Nearly all of the mouth's muscles contract around the mouth.

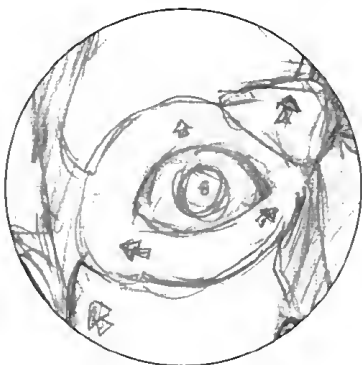


The eyes do not form an upside-down V when closed.

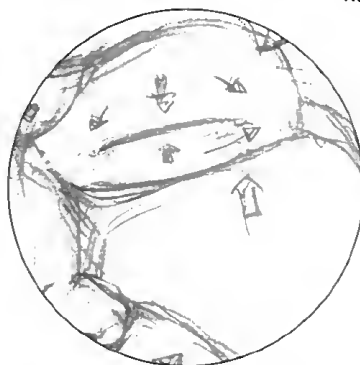


Winking is occasionally abstracted or symbolized in *manga* using an upside-down V.

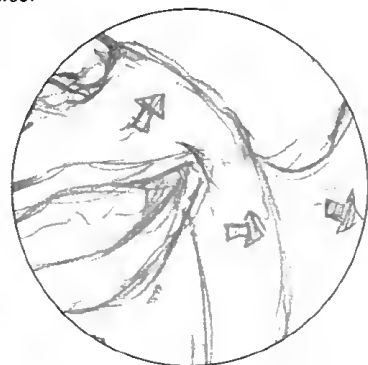
The head is tilted by contraction of the neck muscles.



When winking, effort must be expended to keep the other eye open. The muscles underneath the eye contract toward the left and right, while the upper eyelid is pulled upward.



Shutting an eye involves not only the eyelids. The muscles in the cheeks and nose bunch into mounds accompanying this movement.



When smiling, the direction of tension follows a radial projection with the corners of the mouth as the centers. The nostrils also expand owing to the movements of the mouth's muscles.

Chapter 3

The Fundamentals in Drawing a Figure *Manga-Style*



Artists use a variety of angles and movements to dramatize *manga* and *anime* characters. Often an artist is required to make a realistic character perform like a character in a movie as the plot or production demands.

Artists need to learn basic human skeletal structure, musculature, how the bones and muscles affect the figure as a solid, and how they move. However, strict attention to anatomy or locomotion does not readily lend itself artwork production.

This chapter contains an overview of key points in human skeletal structure, musculature, and movement that are pertinent to cultivating drawing skills in a context dedicated to artwork production. The reader should make an effort to acquire the specific knowledge forming the foundation to artwork production and master drawing techniques.

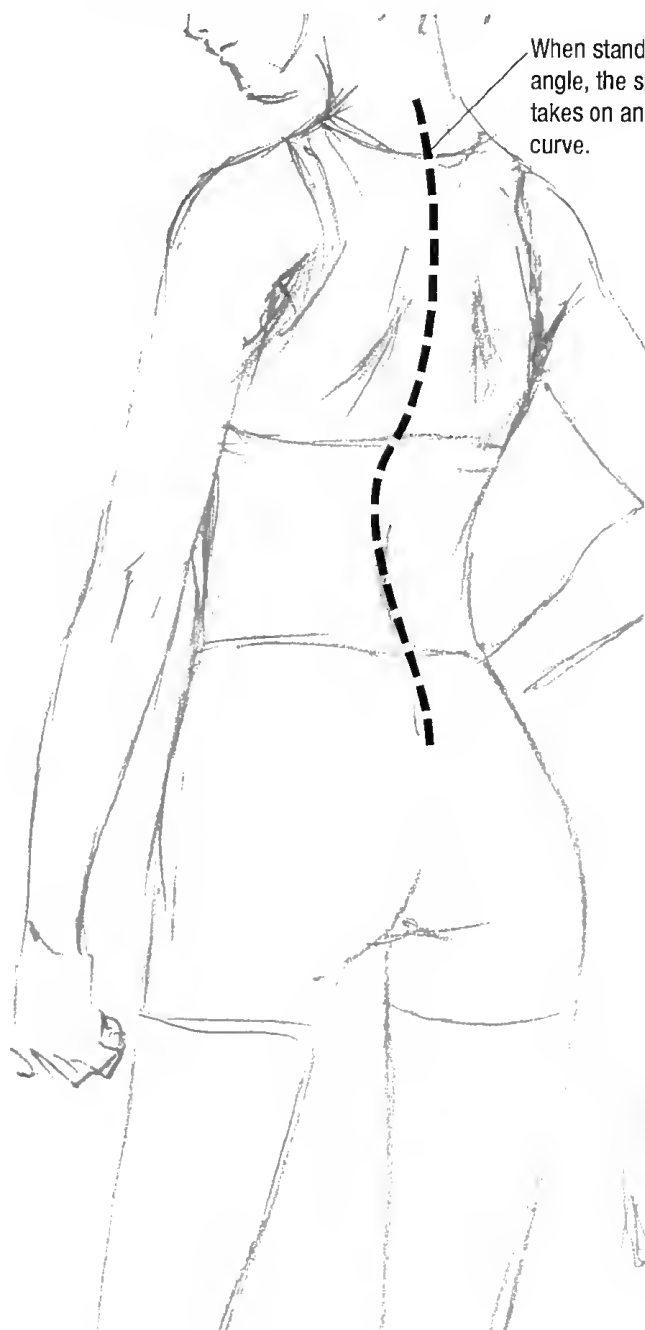
The Backbone Forms the Base of Composition



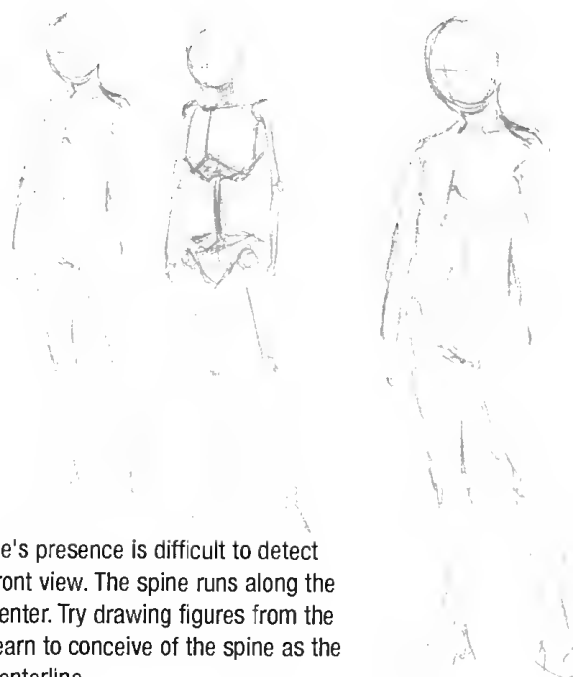
The spine is like a column that originates at the head, extends through the torso, including the waist, and ends at the pelvis. The spine, which runs along the figure's center, supports the body, and movement in the entire body expands from the spine. Taking care to compose the figure's motions around the spine will allow you to create characters with a sense of presence.

Even lizards who are unable to sit erect have spines.

The Spine as the Figure's Centerline



When standing at an angle, the spine takes on an "S" curve.

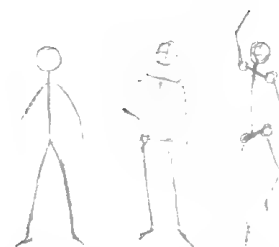


The spine's presence is difficult to detect from a front view. The spine runs along the body's center. Try drawing figures from the rear to learn to conceive of the spine as the body's centerline.



In a layout, the spine becomes the back's centerline.

The Spine as the Torso

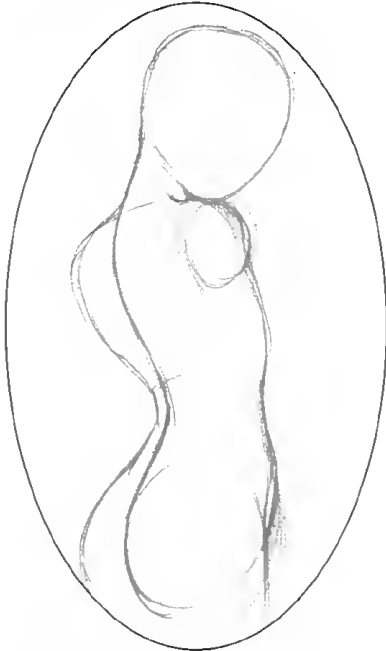


In these diagrammatic studies of poses, the torso is represented symbolically in stick form by the spine. The spine appears as a straightforward representation in simplified, abstracted figures.

The Backbone Travels the Length of the Torso

Showing consideration of the spine when drawing even an unaffected pose allows you, the artist, to imbue your character with a sense of presence.

Sitting and Looking Back



Maintain consciousness of the spine as an "S" curve. The "S" curve becomes even more pronounced when the character looks back or makes another such twisting motion.

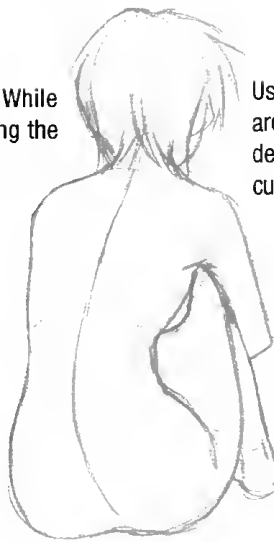


Stretching

Straight-on, Rear View



Sitting While Grasping the Knees



Use a moderately arced line to define a gently curved back.

From a straight-on, back view the spine traces a sinuous "S" curve through the torso's center.

Humans rarely adopt a perfectly straight, upright posture. When showing the figure adopting a natural, leaning position, rendering the spine's layout as an "S" or sideways "V" will facilitate drawing the pose.

The Backbone Is the Source of Movement

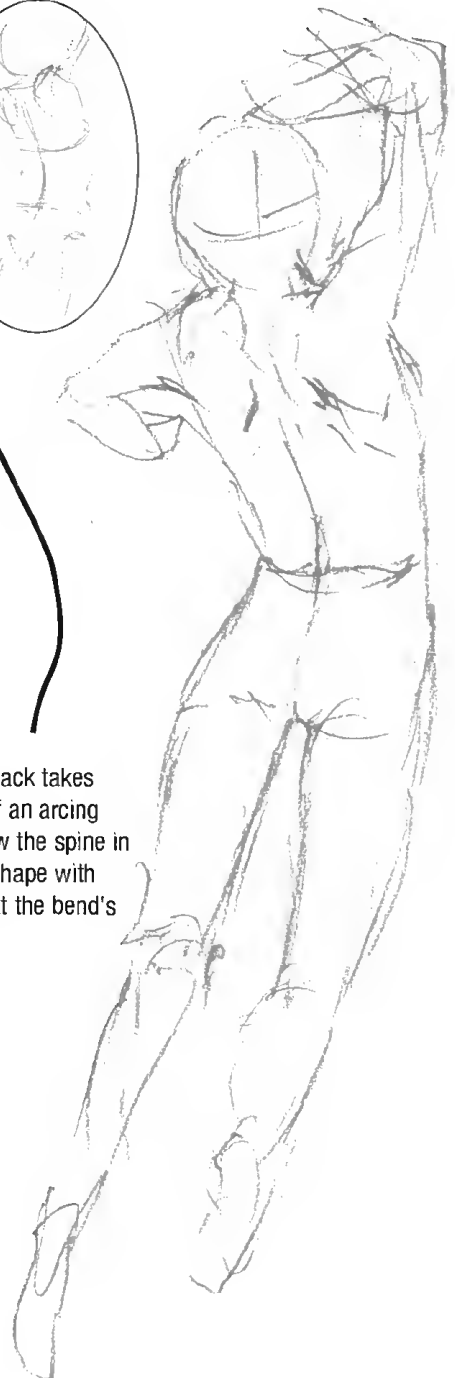
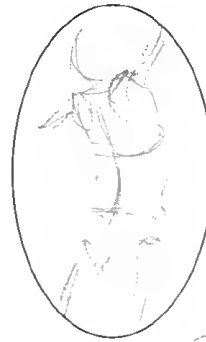
The spine plays a key role in portrayal of three motions: bending, stretching, and twisting.

Bending, Leaning Forward



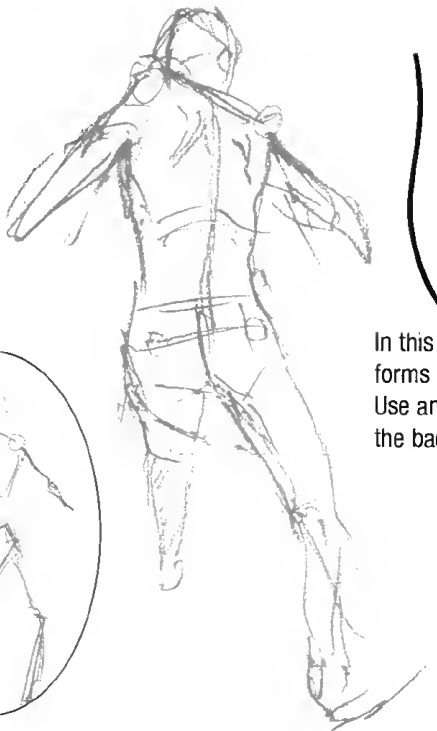
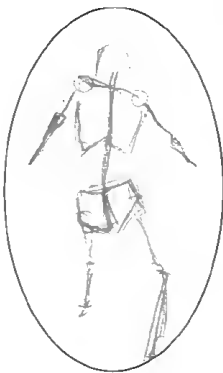
Render the spine as a gently curving arc when drawing a rounded back, as seen in this pose.

Stretching, Leaning Back



Here, the back takes the form of an arcing plane. Draw the spine in a hooked shape with the waist at the bend's apex.

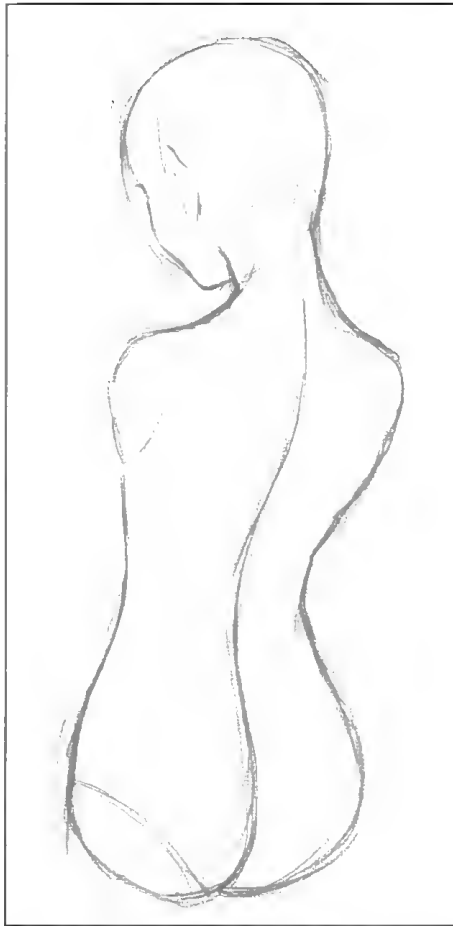
Twisting, Turning



In this pose, the back forms a twisted surface. Use an "S" curve for the backbone.

Adding Arms and Legs after Completing the Torso

Once you have drawn the head and the torso, simply adding the arms and legs allows you to create a wide range of poses.



Standing



Pointing



Adding arms and legs to the basic head and torso layout pictured above allows you easily to create a standing or seated figure.

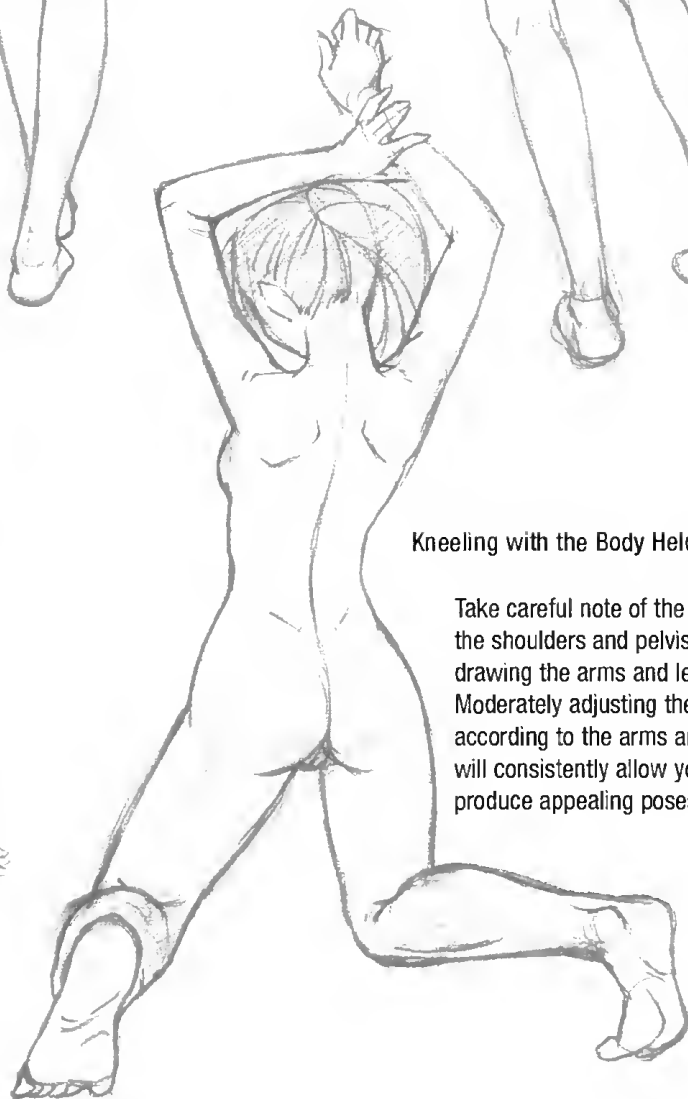


Walking

Seated



Kneeling with the Body Held Erect



Take careful note of the angles of the shoulders and pelvis when drawing the arms and legs. Moderately adjusting the torso according to the arms and legs will consistently allow you to produce appealing poses.

The Steps in Drawing a Figure

Whenever drawing a figure, first determine the centerline's appearance. Since the back contains what is the body's natural centerline, these steps show how to draw the figure maintaining awareness of the spine.

The Figure from Behind

①



Draw a cross (X) on the head, even when composing from a rear view. Use the horizontal line as a guide for the ears' positions.

Draw the head and then sketch the guideline denoting the spine.

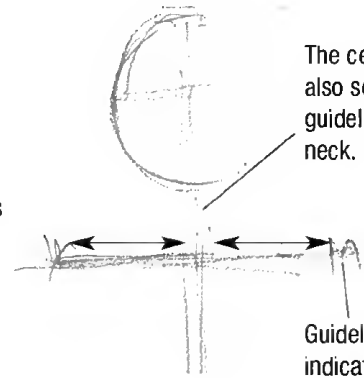
②



This guideline indicates the shoulders' breadth.

This line marking the torso's bottommost point also indicates the groin's position.

Next, establish the shoulders' width and the torso's length.



The centerline also serves as the guideline for the neck.

Guideline indicating the shoulders' position

When drawing from a directly frontal or rear view, the shoulders become situated at even distances from the centerline.

③



The neck's layout extends into the head.

Waist guideline

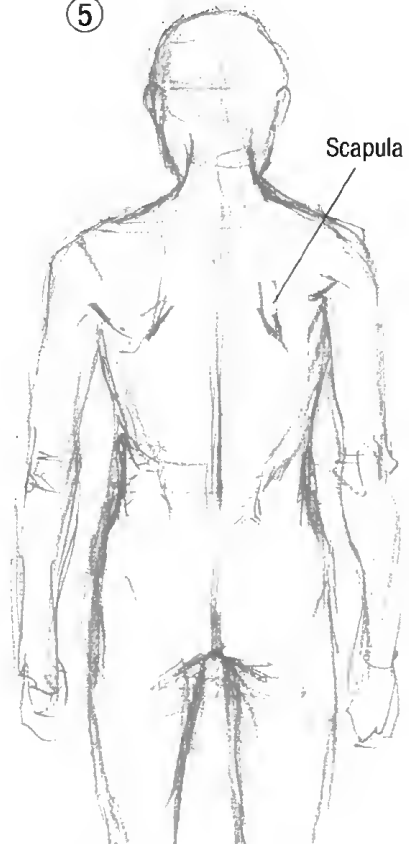
Sketch the layout for the overall torso while balancing the right and left sides. The arms and legs are not yet added at this point.

④



Once the torso, including the neck and shoulders, has finished taking shape, sketch layouts for the arms and legs.

⑤



Scapula

Adjust the contours and add the scapulae and other details to complete the under drawing.

Undulations in the torso's contours appear when drawing a figure from a moderately high angle, making curved lines essential to the drawing. Below is an actual example of using a layout with an "S" curved spine.

Sketching the Layout



①

Roundness of the head (which imparts a sense of volume) is vital. In order to ensure that the overhead angle is easy to capture visually, first sketch a circle-and-X layout of the head, adhering to the head's rounded surface, and then draw a layout of the neck.

Use the top of the arc of the "S" curve as a guide for the waist.

②

Use an extremely light line to sketch an "S" curve spine guide. Next, draw the shoulder guideline at an oblique angle. Note that the shoulders should not be equidistantly spaced from the spine.

③

Draw the torso's layout, including the exterior contours. This angle of composition accentuates the tapering at the waist and the swelling of the buttocks, requiring a sideways "V" shaped curve for the spine.

④

Adjust the torso's contours while emphasizing the line of the spine.

Drawing lines at the side makes it easier to determine the torso's thickness.



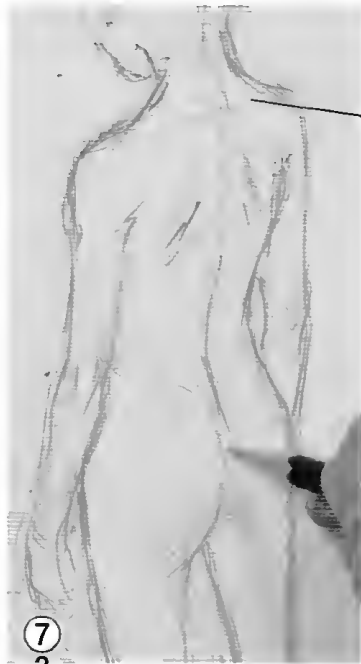
⑤



⑥

Once the torso's form has been captured satisfactorily, then go ahead and add layout for the arms and legs.

Adjusting the Contours and Adding the Details to Finish



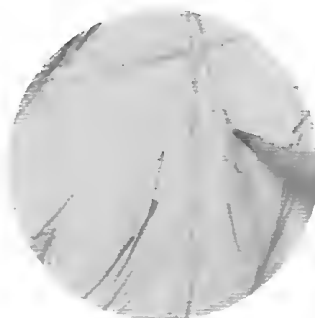
⑦
3

Continue to complete the entire figure while drawing light guidelines to ensure proper balance and proportioning.

Emphasizing the spine, especially at the waist, gives the figure a clearer sense of three-dimensionality.



The exterior contour from the waist to the pelvis is a relatively straight line, contrasting with the roundness of the posterior.



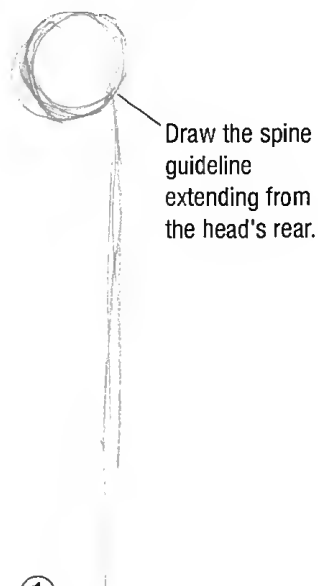
Apply shadows in an inverted "V" shape to portray the protruding scapulae.



Completed Sketch

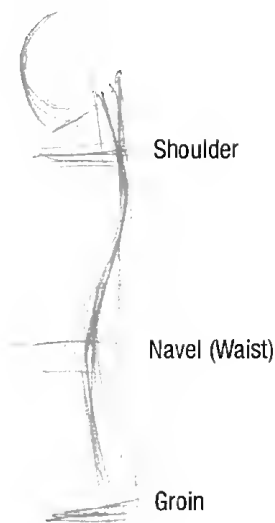
Add layouts for the chest and the pelvis over the "S" curved spine to capture the figure's overall form.

The Essentials in Capturing the Form



Draw the spine guideline extending from the head's rear.

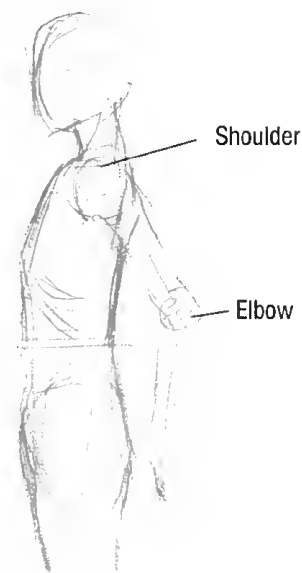
- ① Use a circle for the head's layout in profile as you would for a front view.



- ② Establish the positions of the shoulder, navel, and groin and draw an "S" shaped guideline denoting the spine.

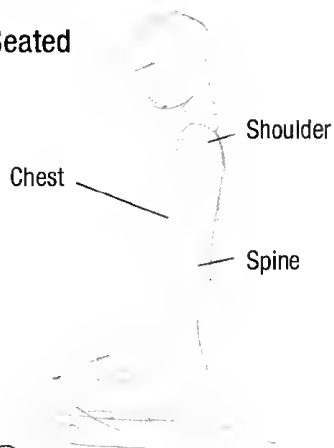


- ③ Add in layouts for the chest and pelvis.



- ④ While capturing the torso's overall shape, add layouts for the shoulder and elbow. Adjust the shape of the head.

Seated



- ① Sketch the head and torso's exterior contours and the spine's guideline. Omit the pelvis's layout, but add a layout capturing the leg's form.



- ② Adjust the shapes of the head and chest while cleaning up the exterior contours of the figure overall.

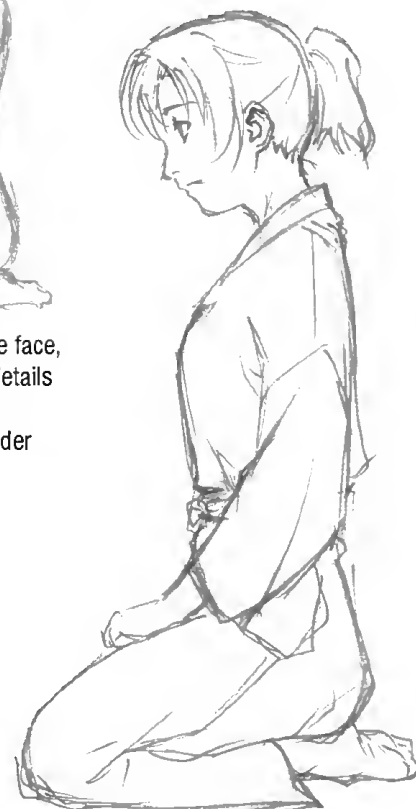


- ③ For the figure above, the face, hair, breast, and other details were added next, thus completing the nude under drawing.



④

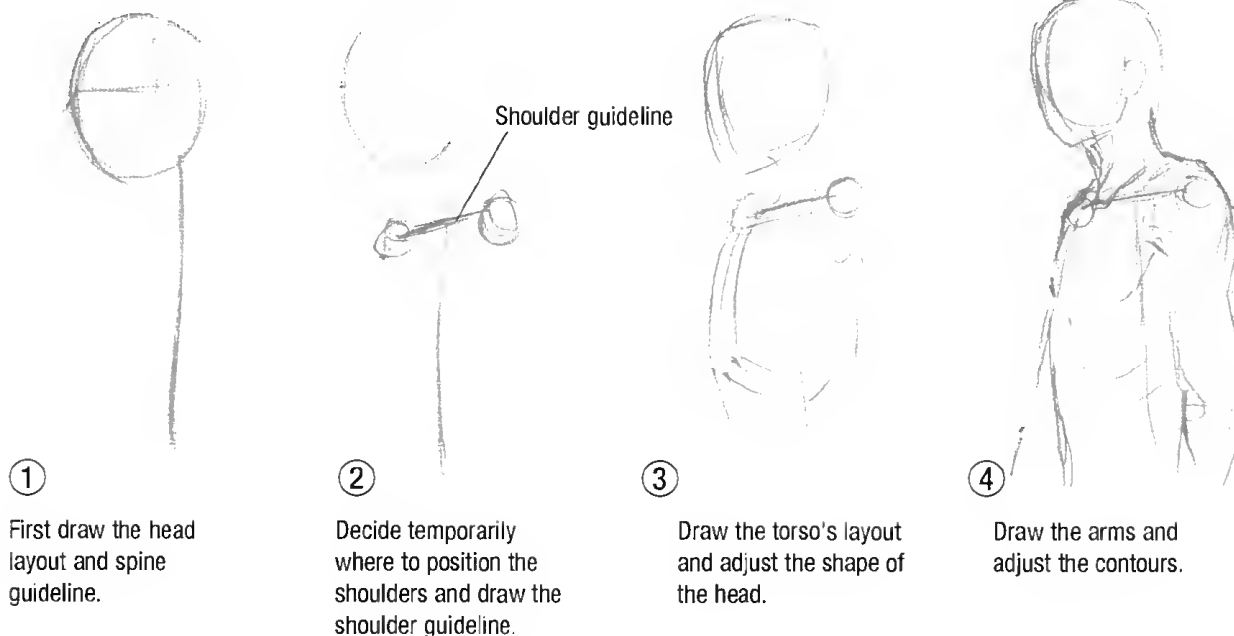
When adding clothes, use a nude under drawing as the layout and draw the clothes on top of the figure.



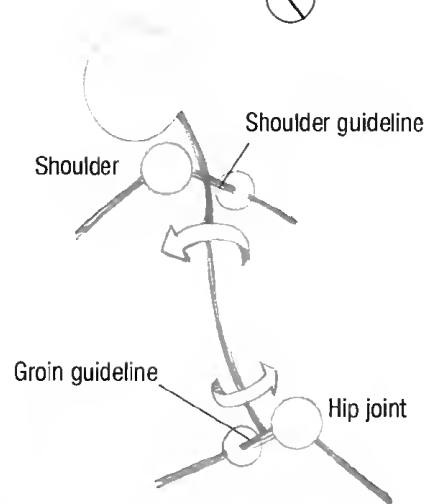
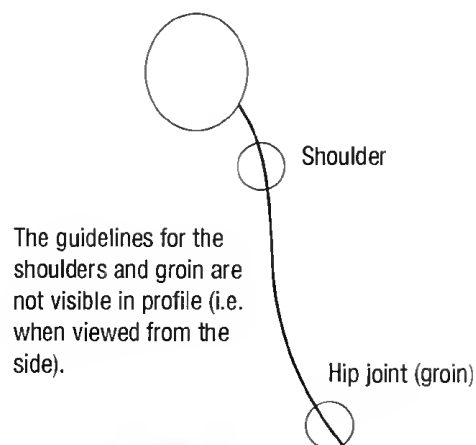
- ⑤ Completed Dressed Under Drawing (Wearing a Kimono)

In this view, the "S" curve of the spine forms a gentle sinuous line. Establish the position and length of the shoulder guideline.

The Essentials in Capturing the Form



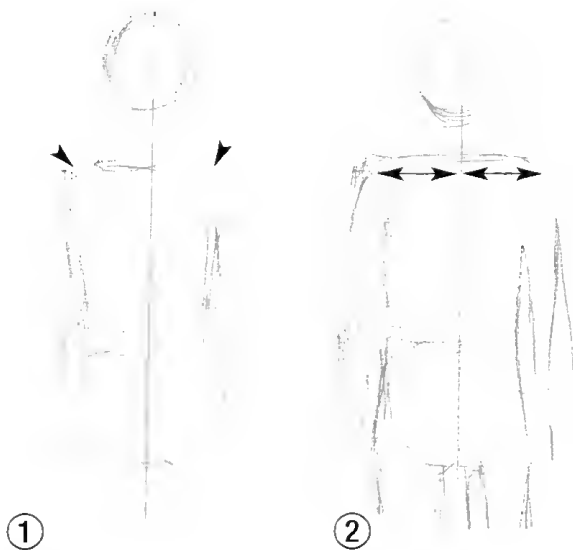
Ref. Fig.: Running



Using the spine guideline to draw the shoulder and groin guidelines will clarify the positions of the near and far shoulders as well as the positions of the legs. In turn, this will make the twisting motion easier to capture.

Front View

The spine is straight as when drawing a back view; however, it is completely obscured in the front view. The centerline passing through the front of the figure is known as the "median" or "axial line."

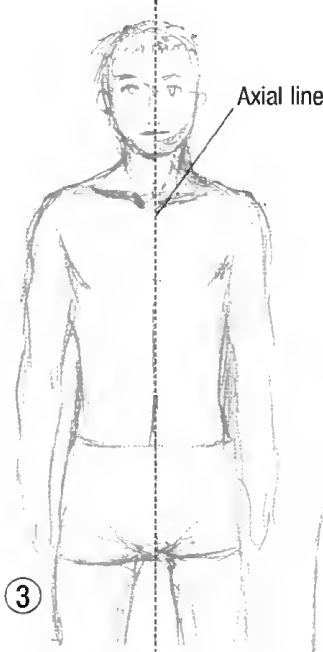


①

Pay attention to balancing in terms of the right and left shoulders and the torso's width when drawing the torso's layout.

②

Layout showing major exterior contours



③

Adding the axial line will immediately clarify whether or not the two sides are balanced.



④

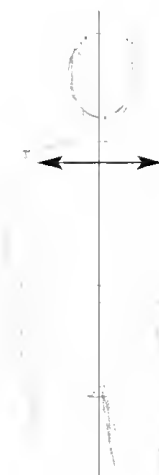
Completed under drawing

Noting Differences in Figures' Breadth

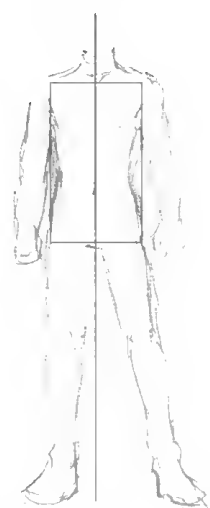
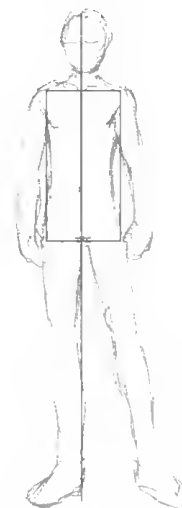
An artist rarely is called upon to draw a figure standing in a stiff, bolt-upright position. However, when the artist is designing characters and seeks to identify differences in body types, drawing the figures standing in a bolt upright, frontal pose will clarify differences in shoulder breadth or the torso's width or thickness.



Female figures have narrower shoulders and slenderer bodies overall.



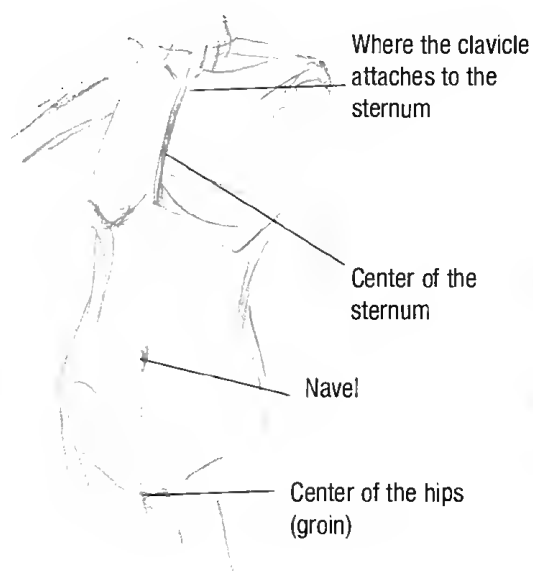
Male figures have broader shoulders and thicker, burlier bodies overall.



When intending to draw two male characters with contrasting builds (in this case lean versus muscular), the torso's width will vary.

Guideline Defining the Backbone from the Front The Axial Line

The centerline of the figure's front is known as the axial line or median and is used to correspond to the spine, which appears on the back.



Draw a single line traveling from where the clavicles meet the sternum to the center of the sternum and down to the navel. This constitutes the axial line. Drawing the axial line facilitates achieving symmetrical balance and makes the figure easier to compose.

Connecting the centerlines on the front and rear sides illustrates the torso's thickness.



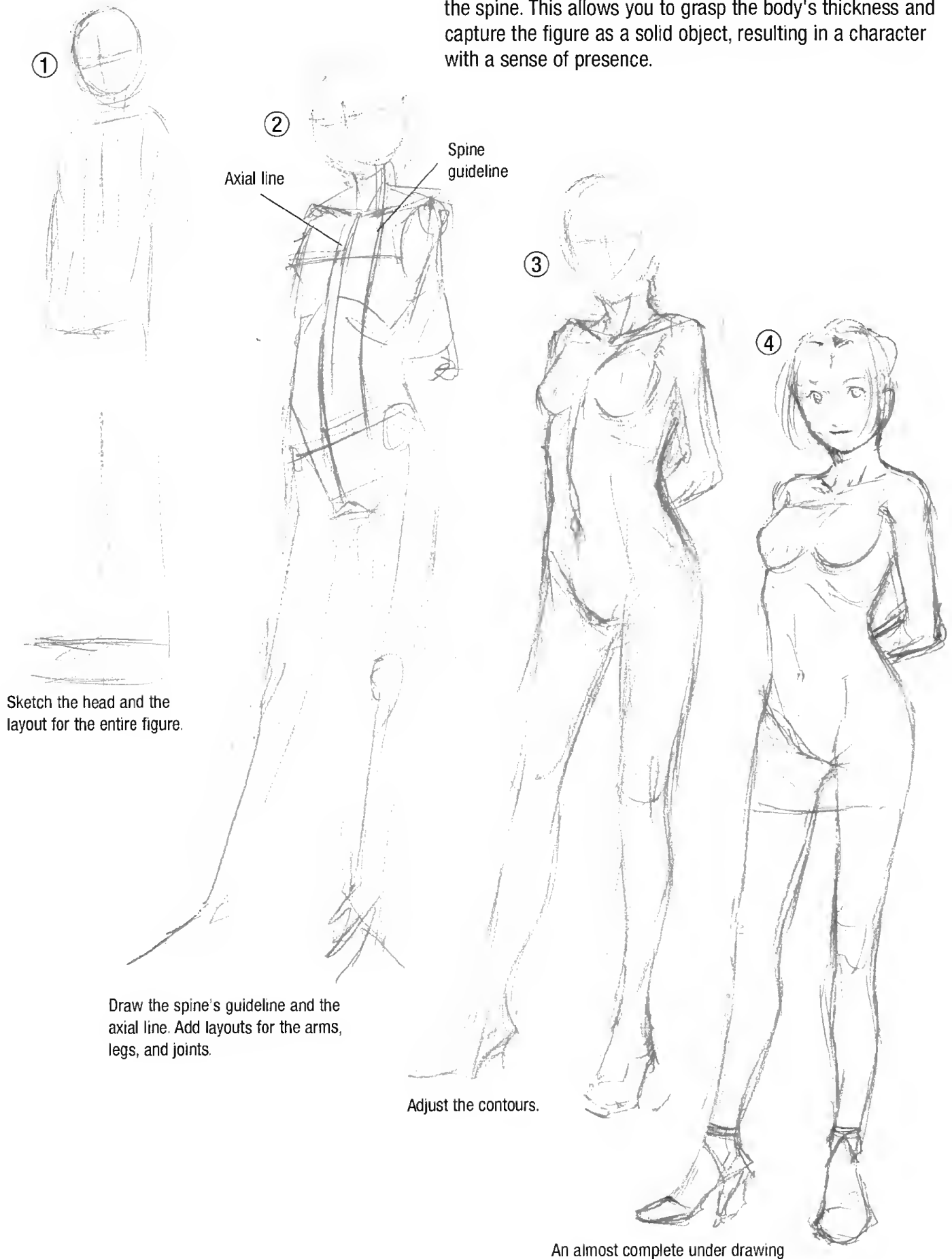
When the body bends into a sideways "V", the axial line takes on a sideways "V" shape as well.



The axial line corresponds to the spine.

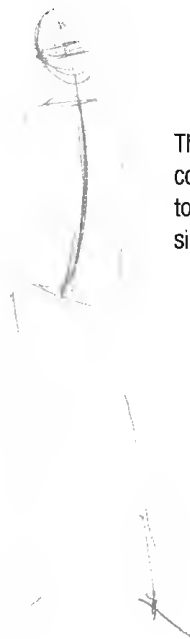
Drawing a Standing Pose Using the Backbone and the Axial Line

The steps in drawing layouts for the head, torso, and overall figure are the same as when drawing a rear view. Since the figure's front is visible, the axial line is drawn at the step as the spine. This allows you to grasp the body's thickness and capture the figure as a solid object, resulting in a character with a sense of presence.



Using the Axial Line to Draw a Front View Standing Pose with Presence

Rendering the spine with an "S" curve or arced line breathes life into a standing figure.



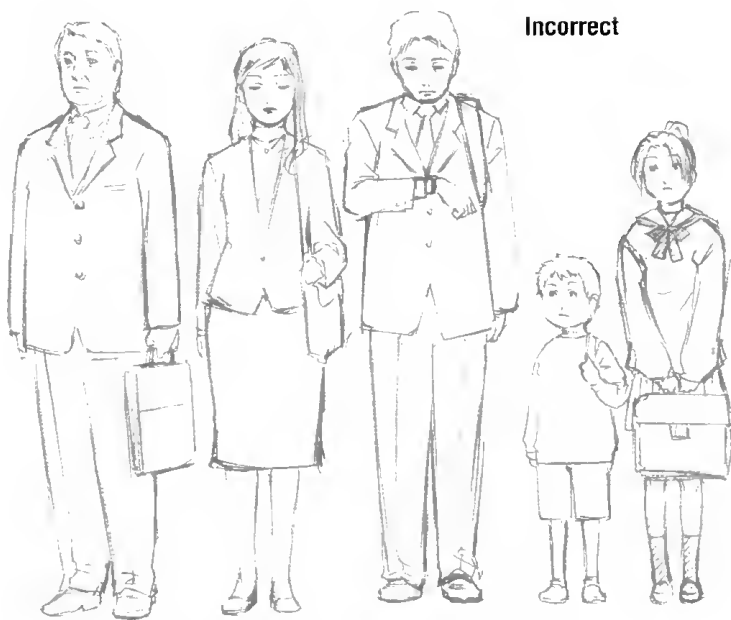
The figure's contours shift to match the sinuous spine.



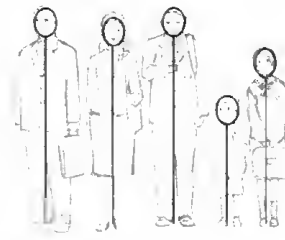
A figure with a straight spine seems rigid and lacking in movement.



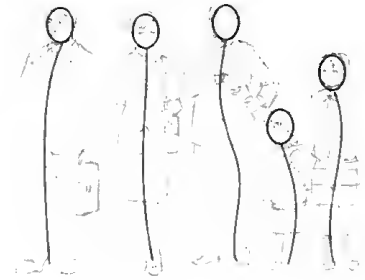
Spines in a sinuous "S" curve appear on people standing in an unaffected, unconscious manner. Often, the individual will shift his or her weight to either the left or right.



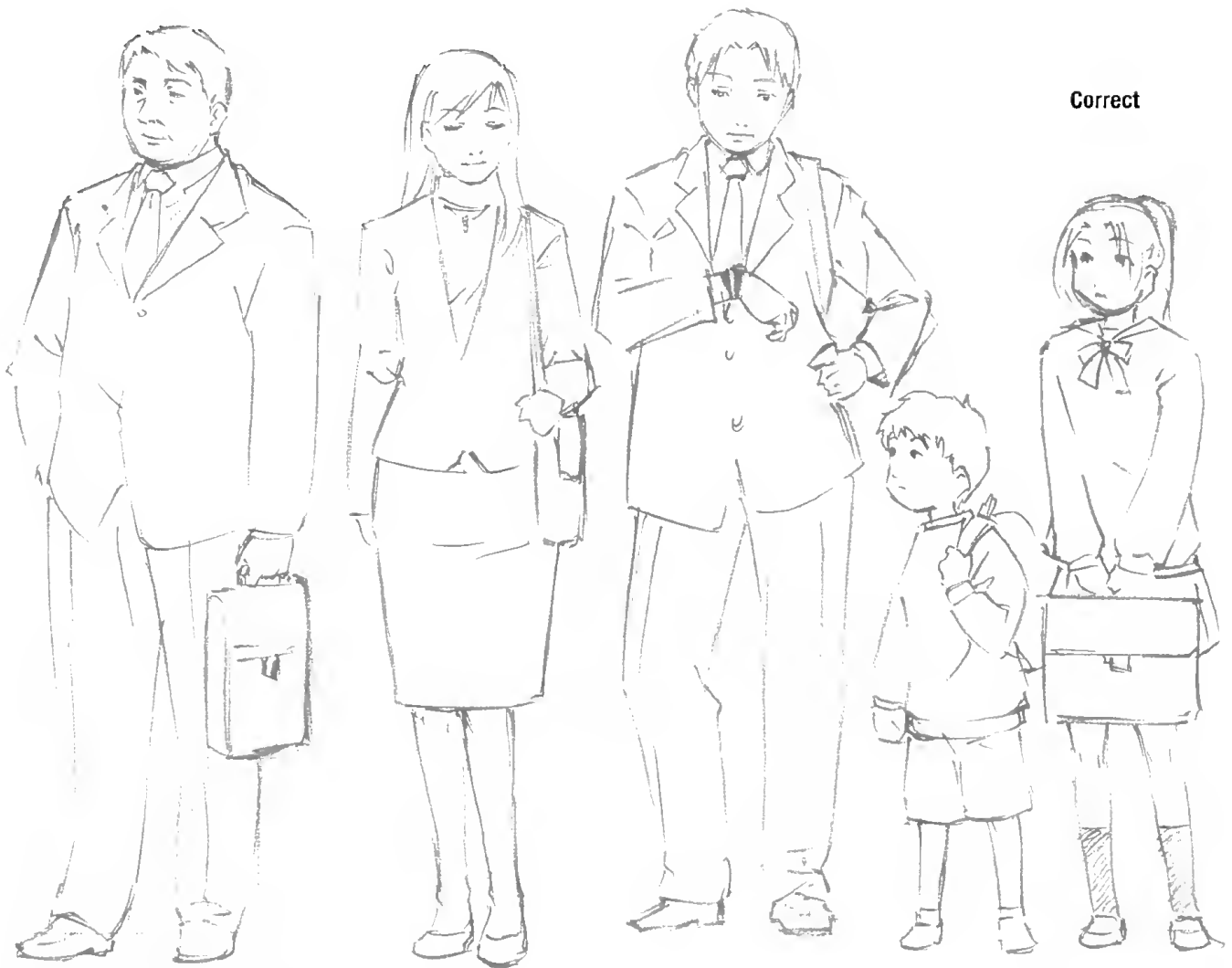
Incorrect



Make an effort on a regular basis to observe people behaving unconsciously. This will allow you to draw characters comporting themselves in a natural manner.



Incorrect: All members of the group are standing at attention.



Correct

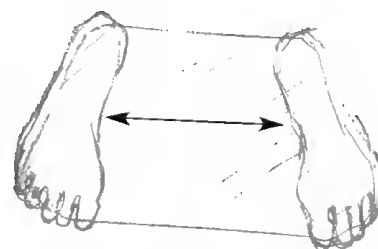
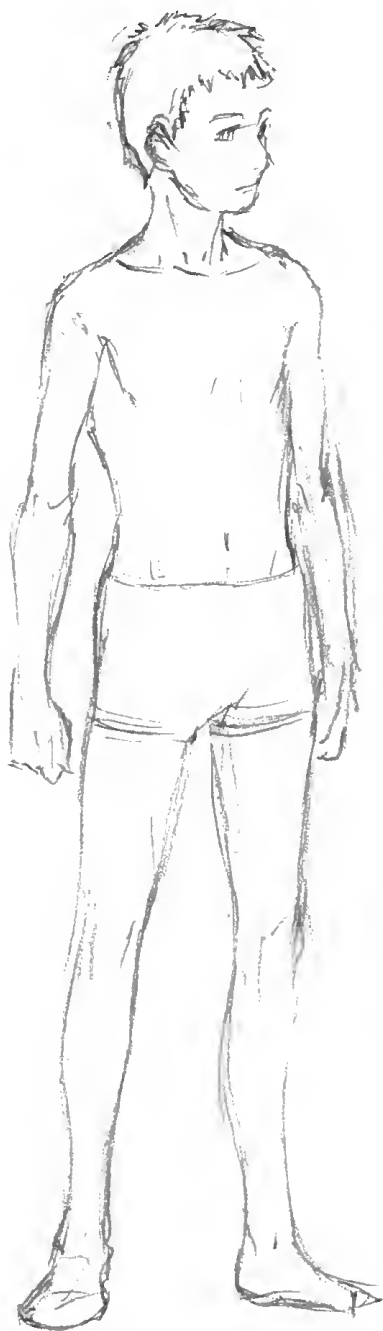
Each character in the group is assuming a different posture, generating a natural atmosphere.

Standing Poses and the Center of Gravity

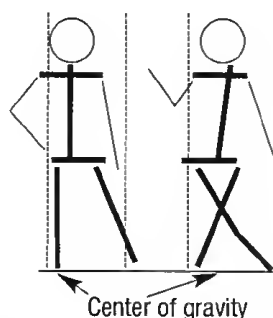
We adjust the positions of our heads, torsos, spines, arms, and legs to maintain balance to prevent us from falling over. When drawing, paying attention to the center of gravity will generate an overall sense of balance.

Noting the Spacing between the Feet When Drawing

Being aware of the space between the feet when drawing enhances the character's sense of presence.



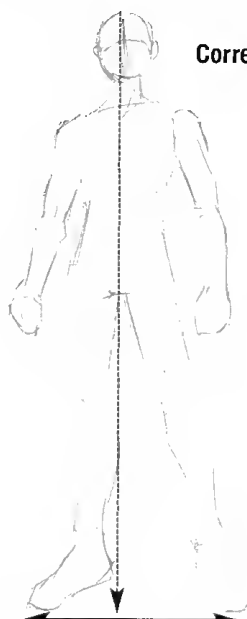
A standing figure's center of gravity is situated between the two feet.



Regardless of which leg bears the figure's weight, the center of gravity is always located between the two feet.

The Distance between the Feet and the Position of the Head Hold the Keys

Try drawing a perpendicular line from the head.



Correct



Correct



Correct



Incorrect

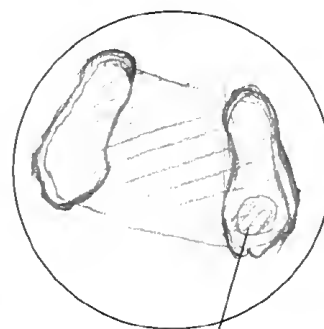
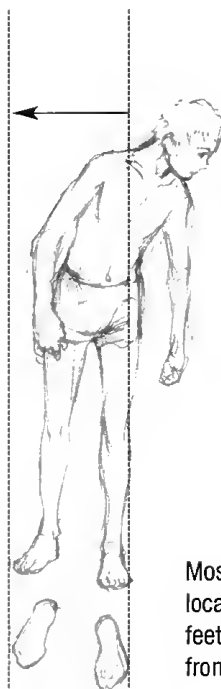
In the figure above, the feet are spread widely, projecting a commanding atmosphere.

Even in the case of a *chibi* (i.e. ultra-stylized) character, ensuring that the head is situated between the feet produces a sense of balance.

When drawing a character running with the arms swinging and legs kicking forward and backward, the figure will still appear stable even if the head is not positioned between the feet.

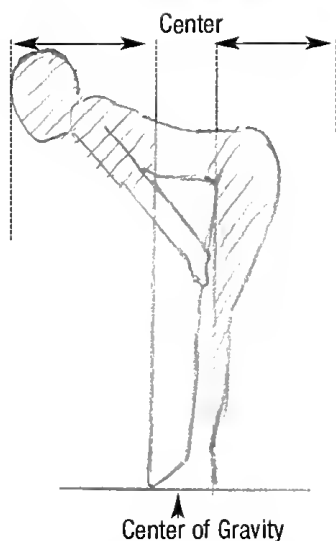
If the head is not located between the feet, the figure will appear as if it is about to tip over. However, in a single panel or drawing a visually unstable figure might create an impressive effect.

Looking Down

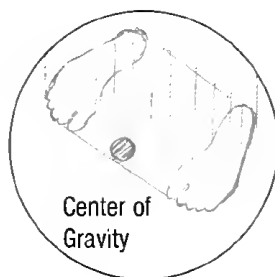


The center of gravity is located over the tip of the left foot.

Most of the body is located between the two feet, preventing the figure from toppling over.



The head, upper body, and lower body (including the posterior) are all located outside of the feet. However, because the torso's center is located over the feet, the figure does not topple over.



Center of Gravity

Bending Over



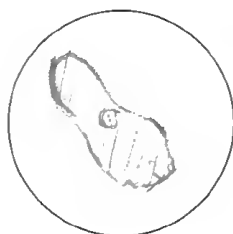
Balanced on One Leg

Standing on One Foot

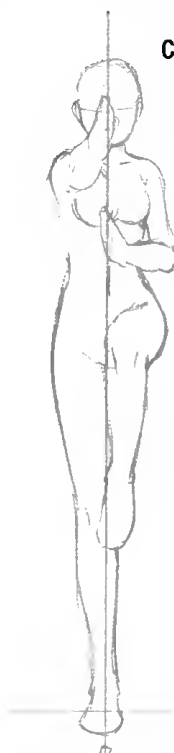
Compose the figure so that a straight line could be drawn connecting the head to the foot planted on the ground. When portraying a running figure, the center of gravity is constantly shifting. Consequently, drawing the torso at a dramatically oblique angle will make the figure appear balanced.



When standing still on one foot, the center of gravity is located over that foot.



The center of gravity is located almost perfectly over the foot's center.



Correct



Incorrect

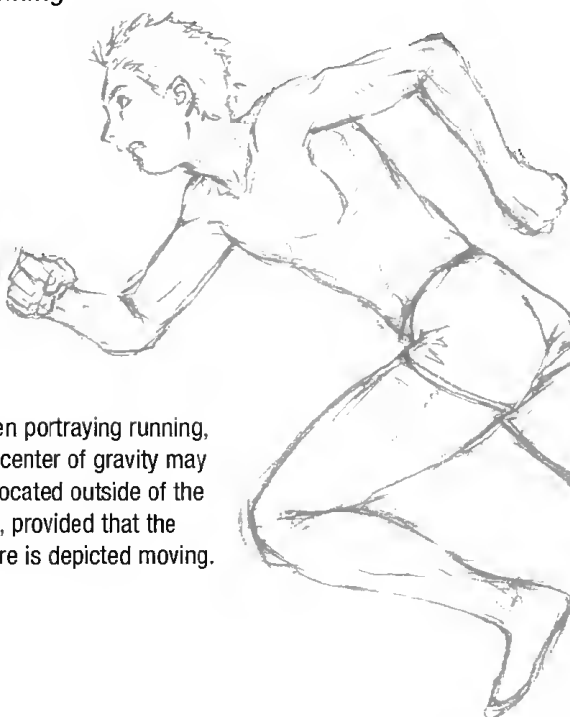


The above is the image to the left drawn from a front view.

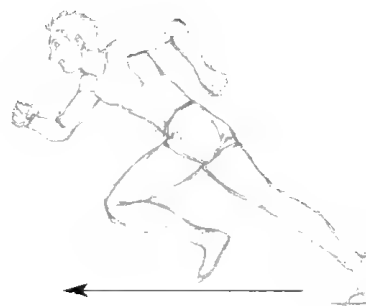
In this incorrect example, the center of gravity is not located above the foot touching the ground. In reality, the figure would tip over.

In this corrected version, shifting the upper body allowed the center of gravity to be brought over the load-bearing foot. Torsion in the upper body results in a more dynamic-looking composition.

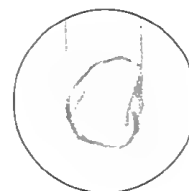
Running



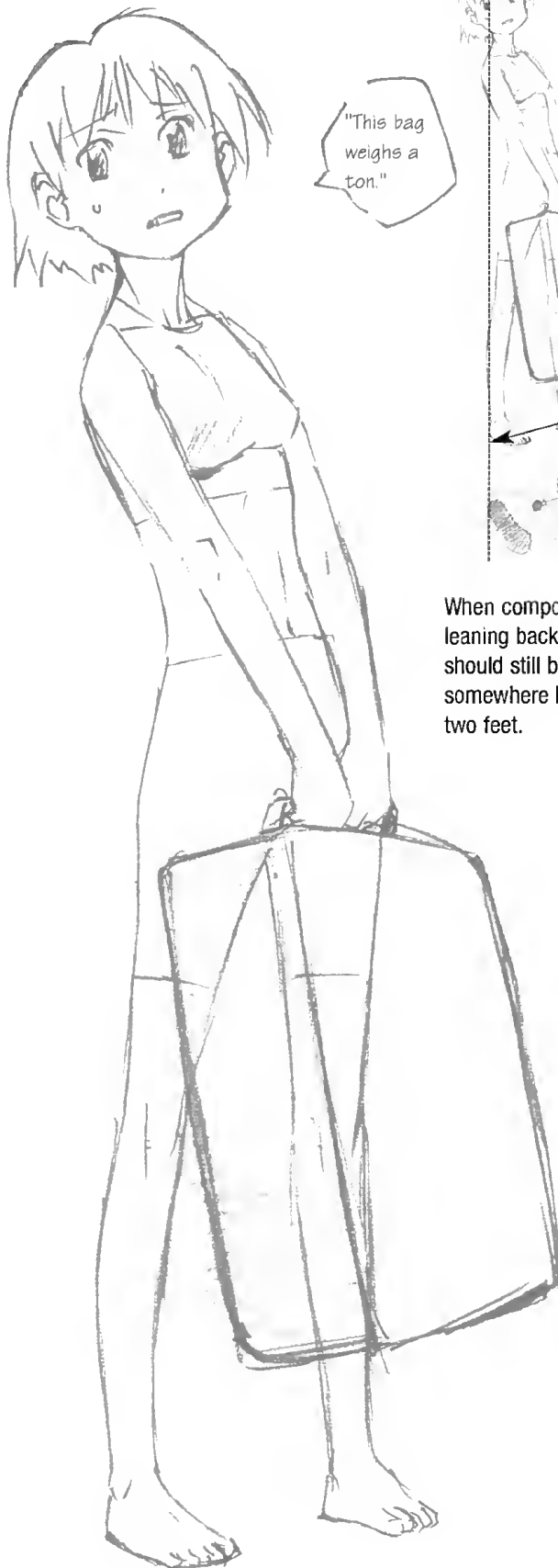
When portraying running, the center of gravity may be located outside of the feet, provided that the figure is depicted moving.



The center of gravity is located toward the figure's front.



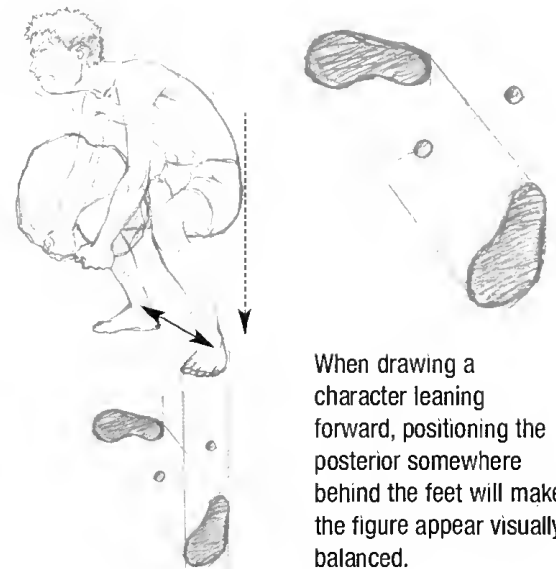
Leaning Backwards



"This bag weighs a ton."

When composing a figure leaning back, the head should still be located somewhere between the two feet.

Leaning Forward

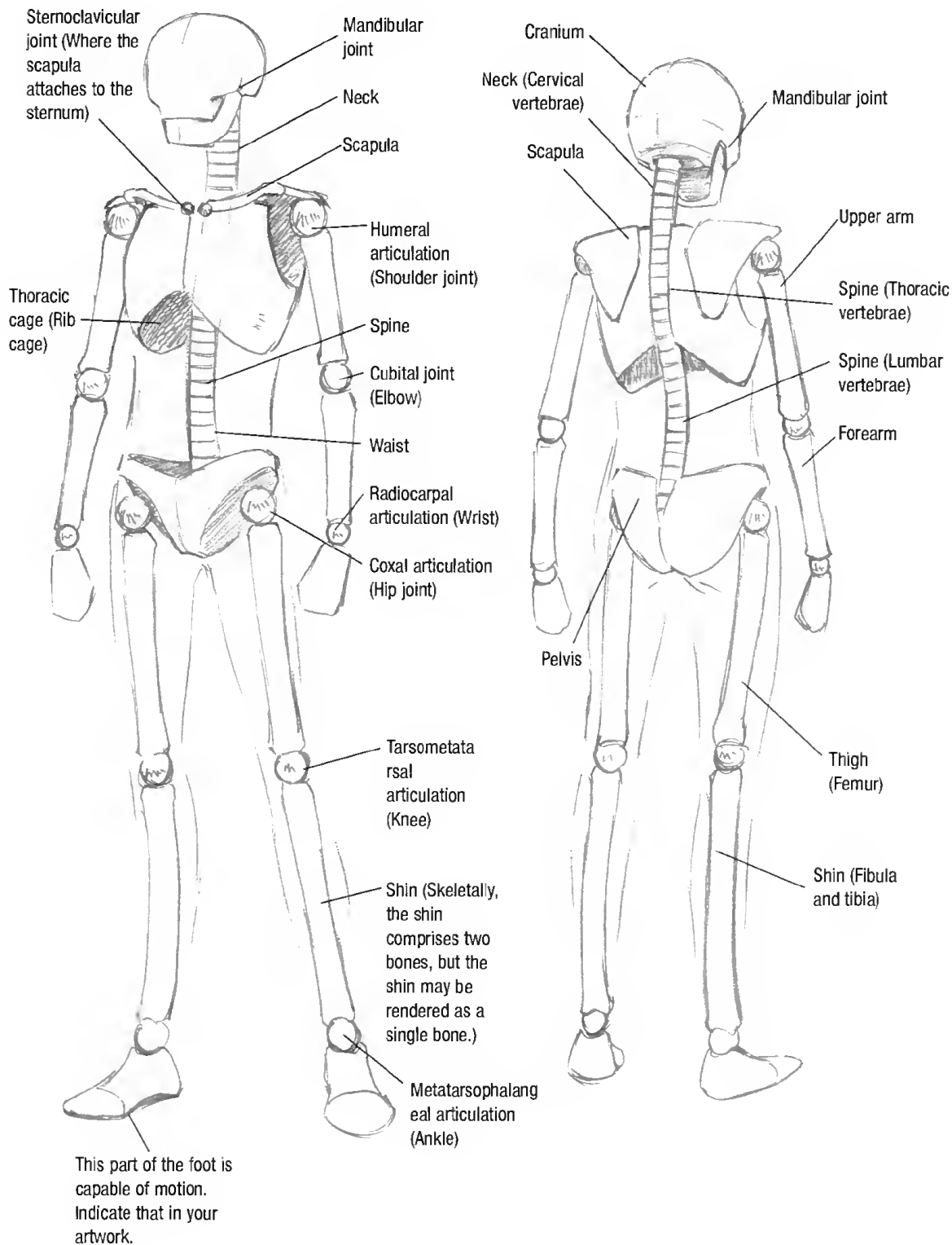


When drawing a character leaning forward, positioning the posterior somewhere behind the feet will make the figure appear visually balanced.

The Body's Structure

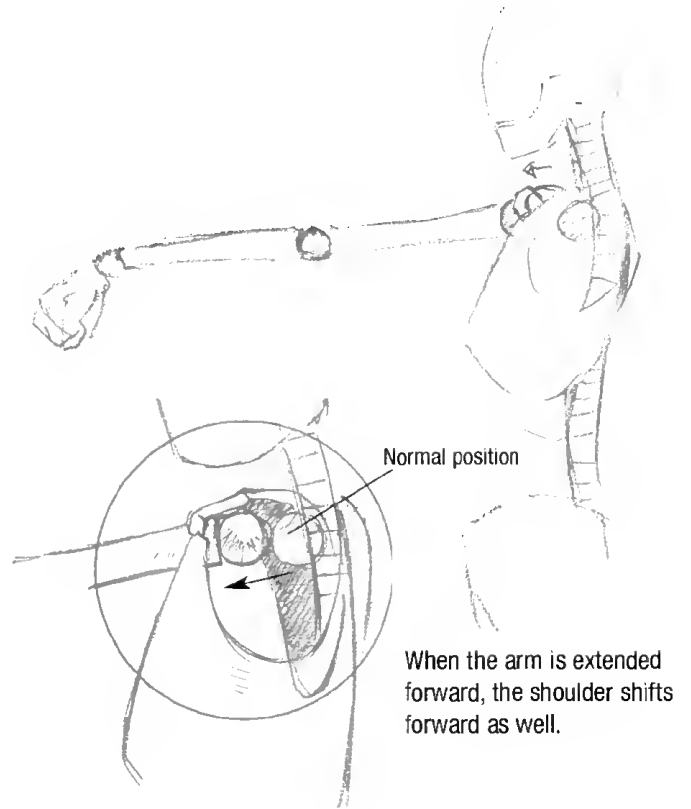
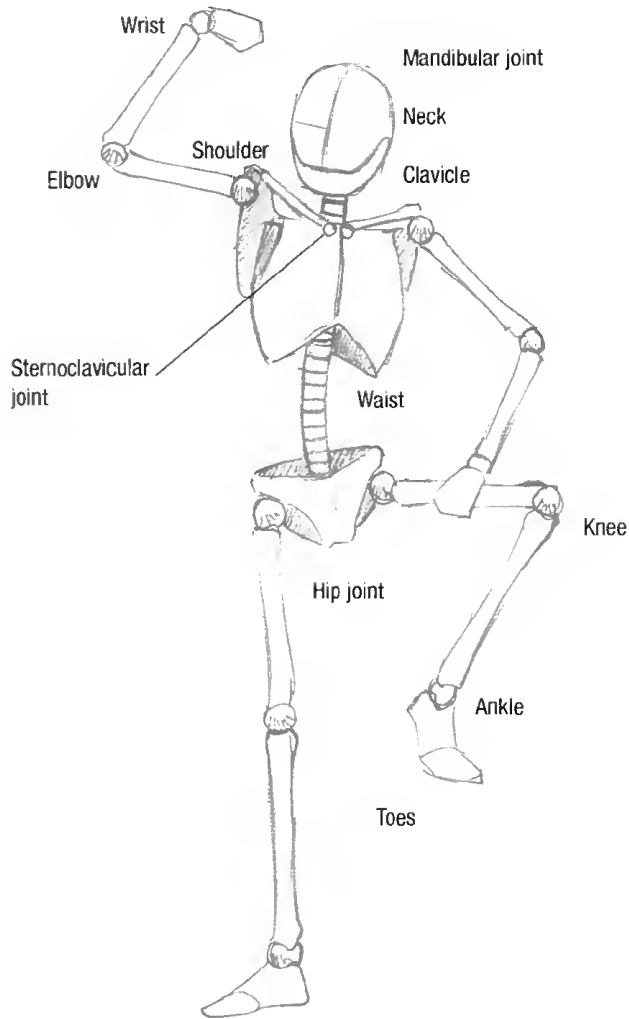
Make an effort to learn the basic makeup of the skeletal structure and musculature.

Major Body Parts and Their Names

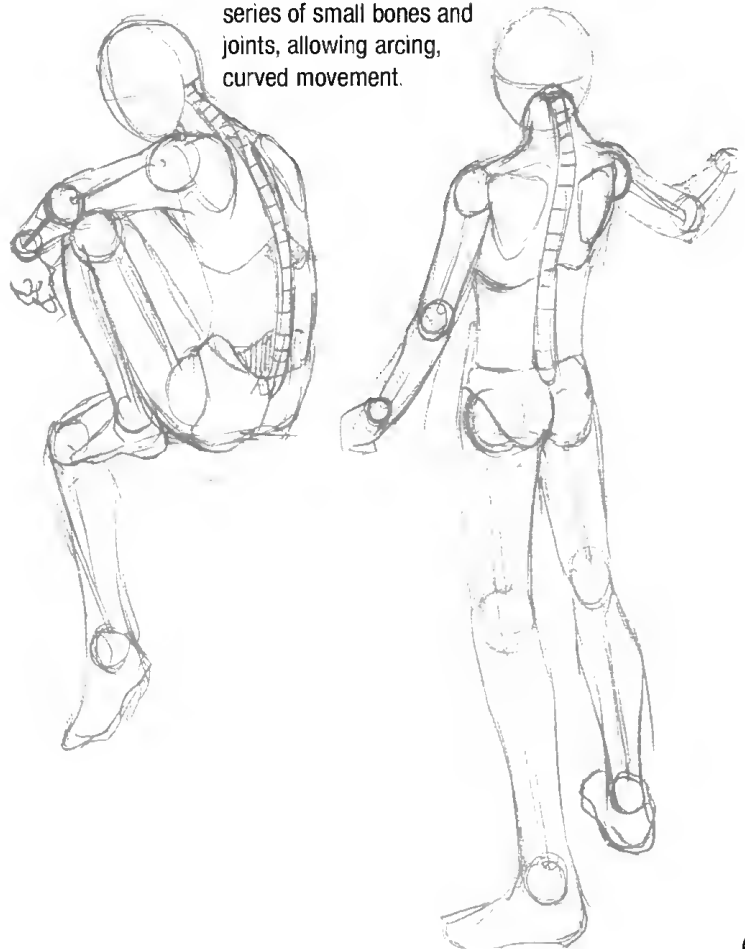
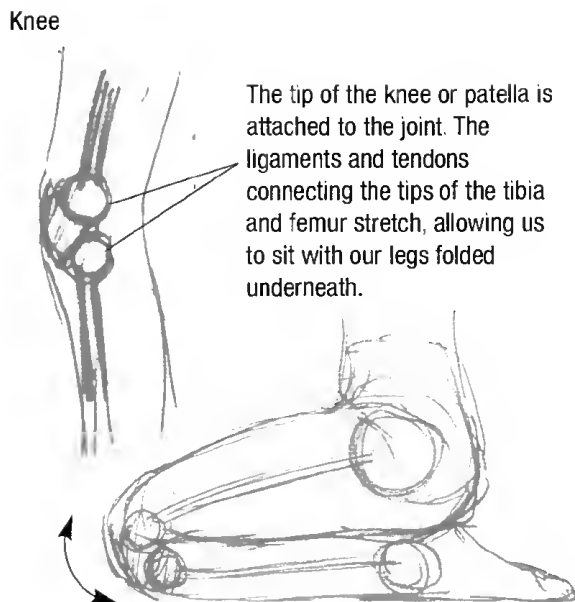


Moveable Body Parts

The joints allow turning and twisting motions and possess a certain amount of flexibility, which makes minor stretching possible.



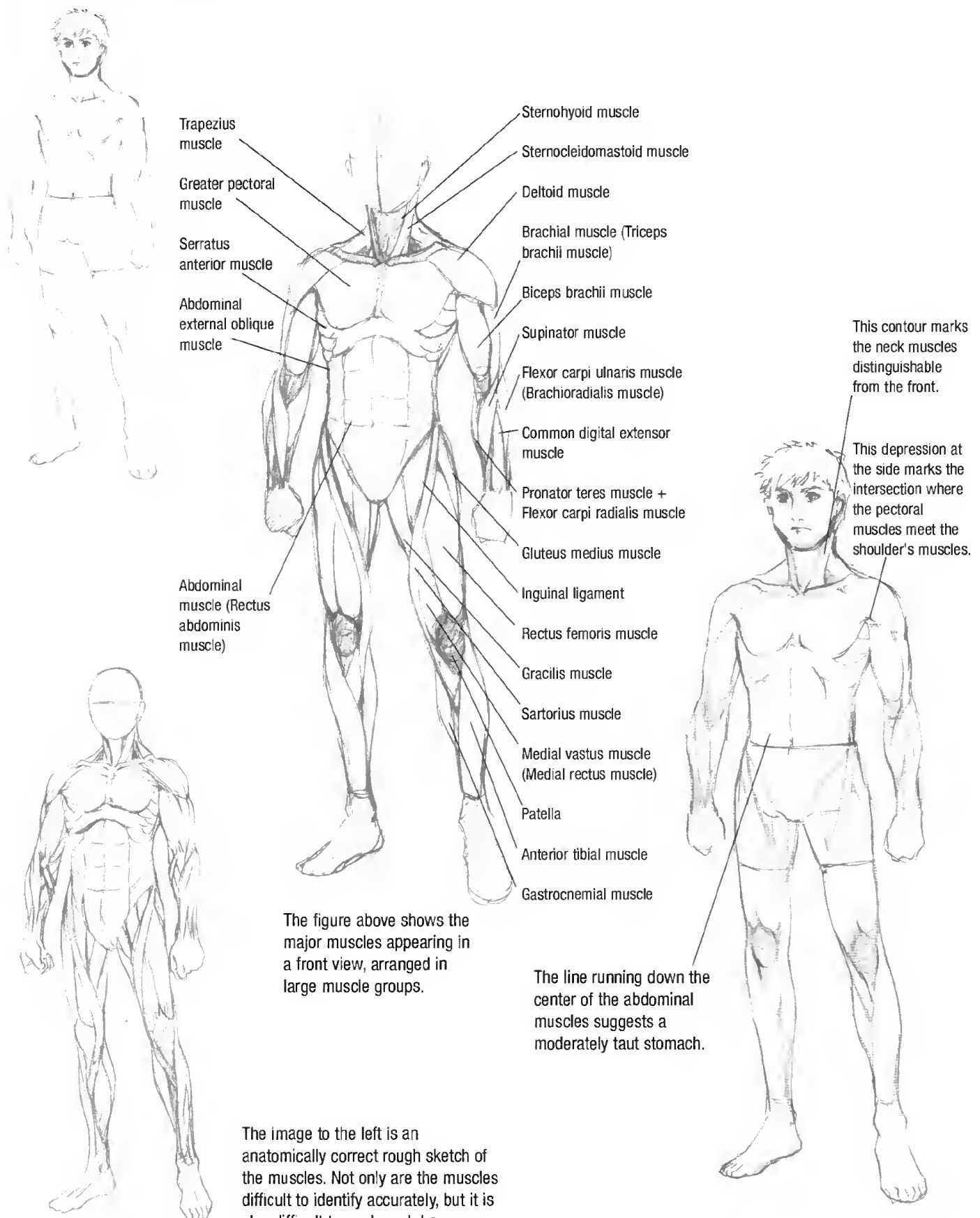
The neck and spine are series of small bones and joints, allowing arcing, curved movement.



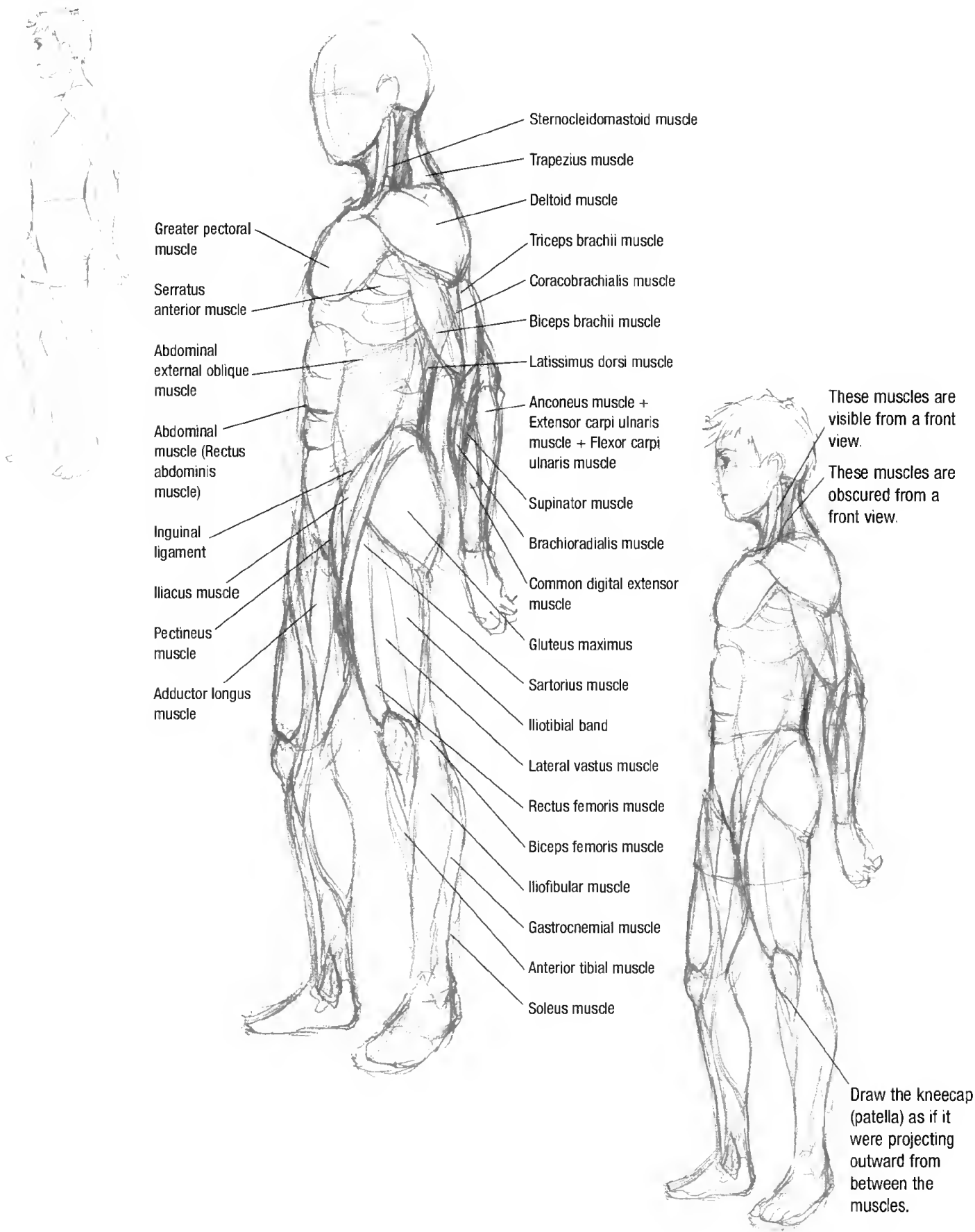
Muscles Affecting the Exterior Contours

The contours on the front surface of the figures define undulations in the muscles. Make an effort to learn the names of the major muscles, especially those appearing in bold print.

Front View Showing the Major Muscles



Profile View Showing the Major Muscles



Back View Showing the Major Muscles



Splenius muscle

Trapezius muscle

Scapula

Infraspinatus muscle + Rhomboid major muscle + Teres major muscle

Latissimus dorsi muscle

Abdominal external oblique muscle + Gluteus medius muscle

Deltoid muscle

Triceps brachii muscle

Biceps brachii muscle

Flexor carpi ulnaris muscle

Bulge created by the flexor digitorum profundus muscle + flexor carpi radialis muscle + palmaris longus muscle

Tendon of the above three muscles

Gluteus maximus

Gracilis muscle

Biceps femoris muscle

Iliotibial tract

Adductor magnus muscle + Semitendinosus muscle

Gastrocnemial muscle

Soleus muscle



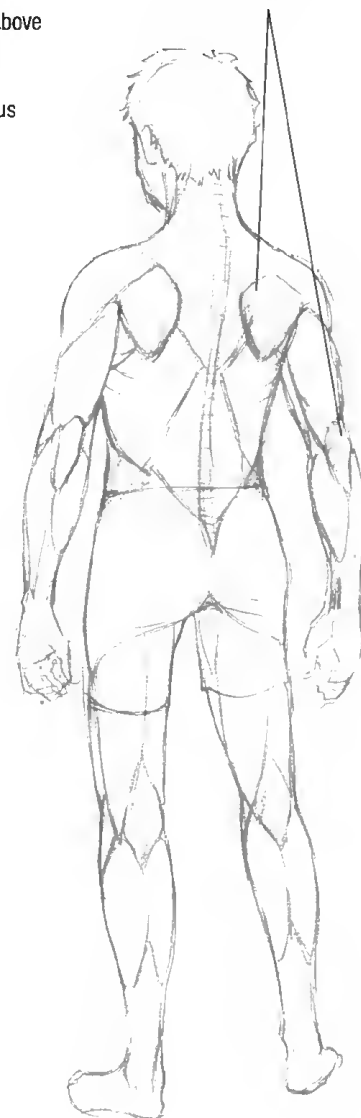
The figure above shows a realistic rendition of the back's elaborate musculature.



Sunken region

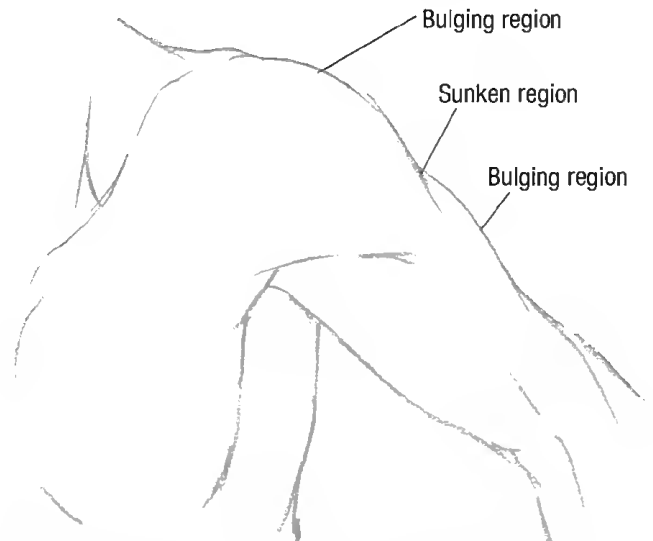
When drawing a female character, accentuate the inward curve of the back to create the appearance of a limber back.

Accentuate the scapula and the elbow.

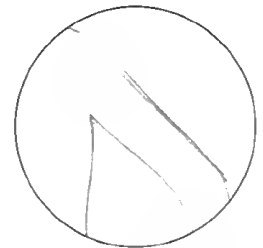


Rendering Exterior Contours

Use undulations in the contours to suggest volume in the body and muscles.



Maintain awareness of the muscular structure forming rises and falls when drawing such undulations on the figure's surface. Accentuating regions of bulging and depression create the illusion of flesh and muscle.



When omitting such undulations on the body's surface, using contour lines to portray where the arm attaches to the shoulder and the elbow allow you to maintain a sense of three-dimensionality.

Omission of the contours extending into the areas where the arm attaches to the shoulder and at the elbow completely loses any sense of volume, resulting in a flat image.

Muscles Are Like a Mountain Range

The far mountain is hidden behind the near mountains, rendered in outline. Objects close to the picture plane blocking objects far from the picture plane create a sense of depth.



Muscles are actually mounds of layered muscle. Consequently, maintaining awareness of which objects are close to the picture plane and which objects are far and hidden will allow you to generate a sense of three-dimensionality.

The face and neck constitute a close mountain. The right shoulder is a far mountain. Layering solid objects allows you to establish the spatial relationships between objects, even when using simple outlines.

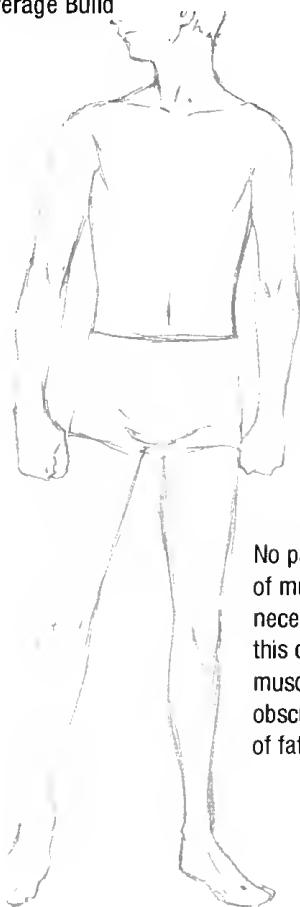


In the above, it is unclear which object is close and which is far, eliminating any sense of three-dimensionality.



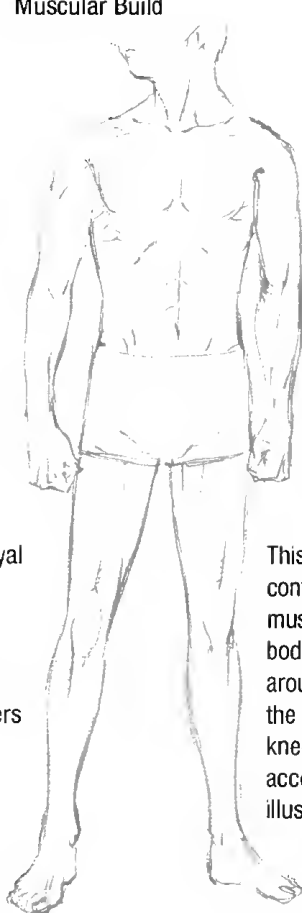
Rendering Exterior Contours

Average Build



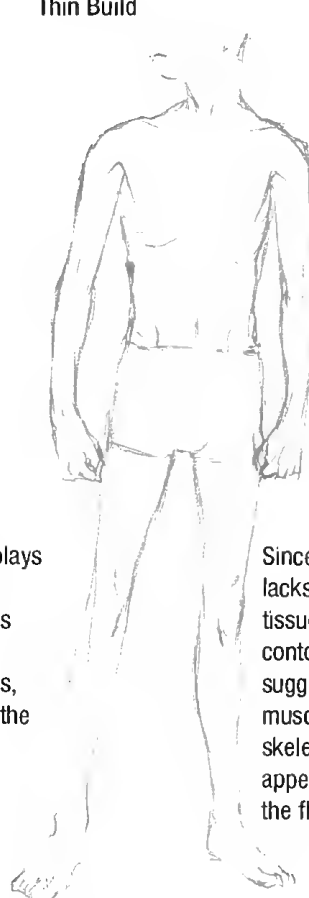
No particular portrayal of musculature is necessary. Imagine this character's muscles as being obscured under layers of fat.

Muscular Build



This character displays contours denoting muscles all over his body. Adding lines around the clavicles, the abdomen, and the knees in particular accentuates the illusion of volume.

Thin Build



Since this character lacks adipose tissue, draw contour lines to suggest parts of the musculature and skeletal structure appearing through the flesh's surface.

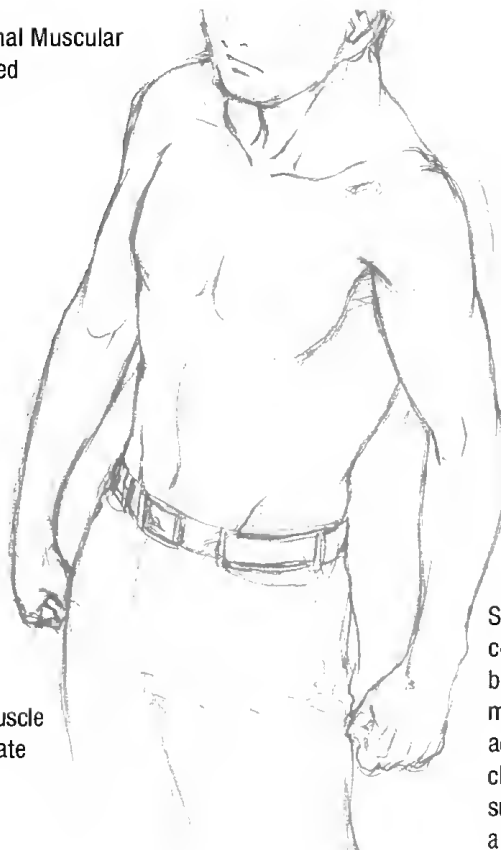
Portraying a Muscular Build

Detailed Muscle Contours Added



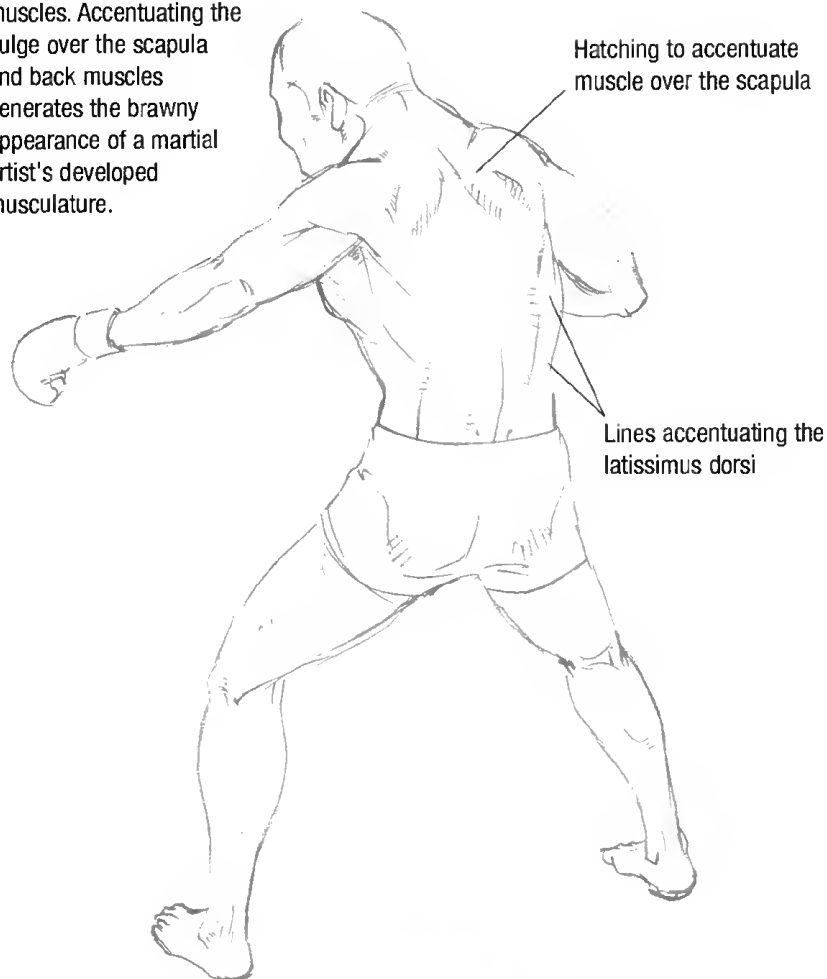
The numerous muscle contours accentuate the muscular appearance.

Minimal Muscular Defined

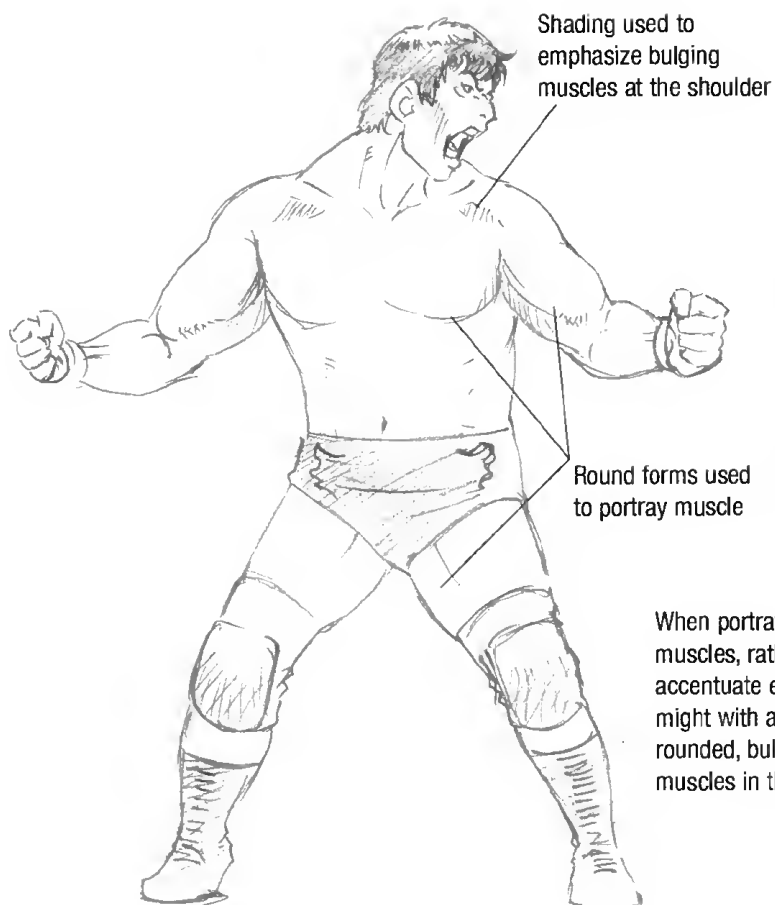
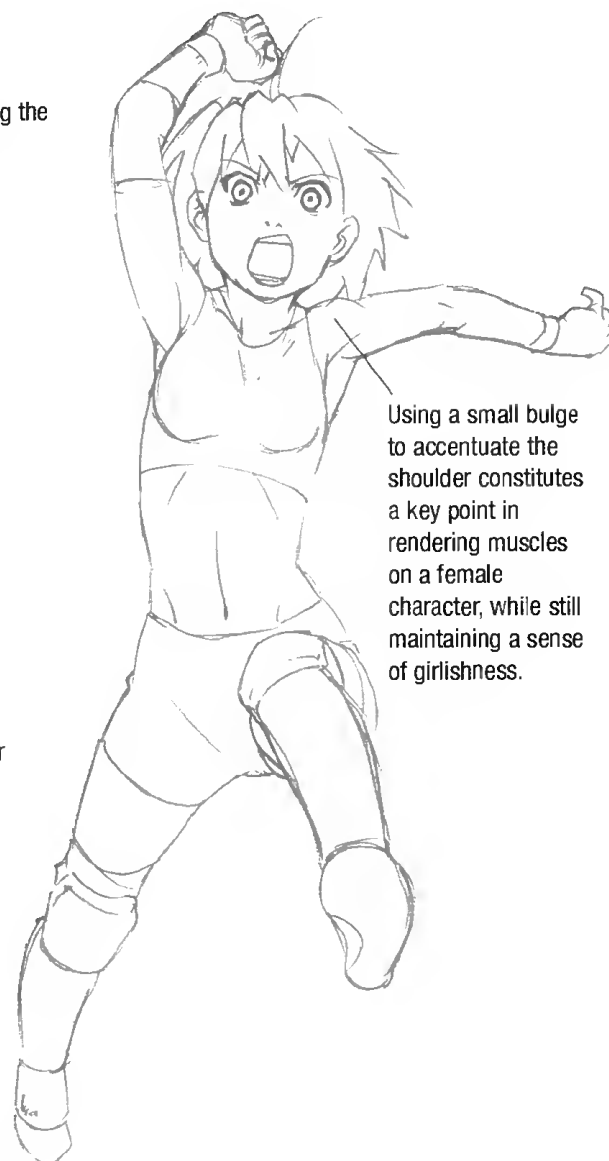


Simply drawing contours to define bulges in the muscles and accentuating the chest muscles sufficiently suggest a muscular build.

This figure illustrates the portrayal of back muscles. Accentuating the bulge over the scapula and back muscles generates the brawny appearance of a martial artist's developed musculature.



All characters, regardless of the artistic style in which they are drawn, have muscles underneath their flesh. Therefore, their muscles move in the same way with respect to their own actions. Maintaining awareness of the muscles' presence even to a minor extent when drawing a figure will imbue that character with a sense of presence and dynamism.



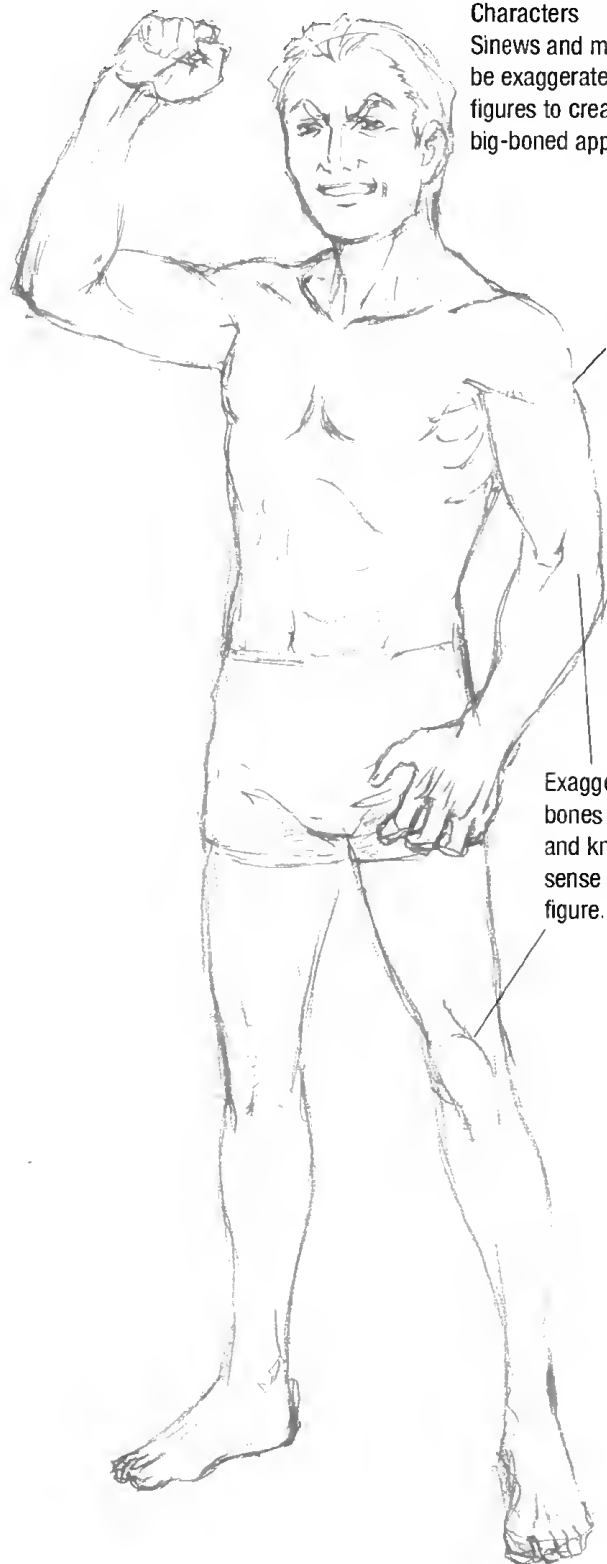
When portraying a professional wrestler's muscles, rather than using contours to accentuate every single muscle as you might with a body builder, instead use rounded, bulging forms to suggest muscles in the chest and arms.

Distinguishing the Genders

Perceiving male characters as having "hard bodies" with generally well-defined musculature and female characters as having "supple bodies" covered with soft fat will allow portrayal of a wide range of characters.

Hard Bodies for Male Characters

Sinews and muscles should be exaggerated on male figures to create a strapping, big-boned appearance.

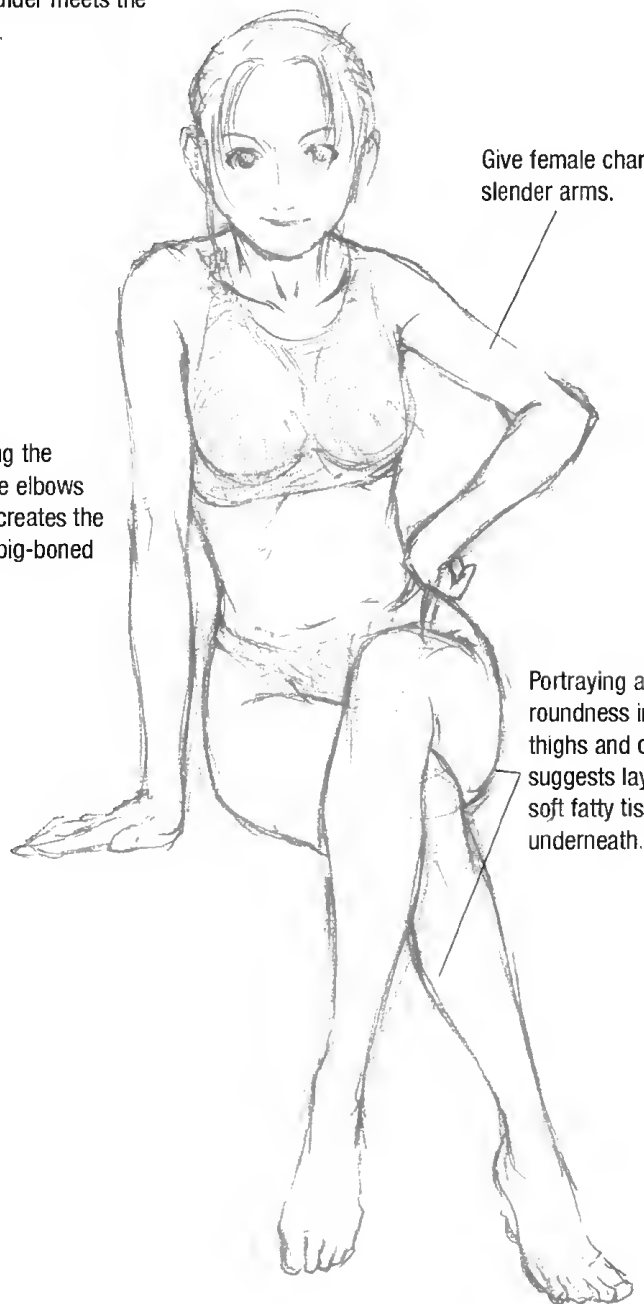


Show a valley in the muscles where the shoulder meets the arm.

Exaggerating the bones of the elbows and knees creates the sense of a big-boned figure.

Soft Bodies for Female Characters

Downplay portrayal of musculature in female characters. Suggestion of fatty padding underneath the skin evokes a silky, supple impression.



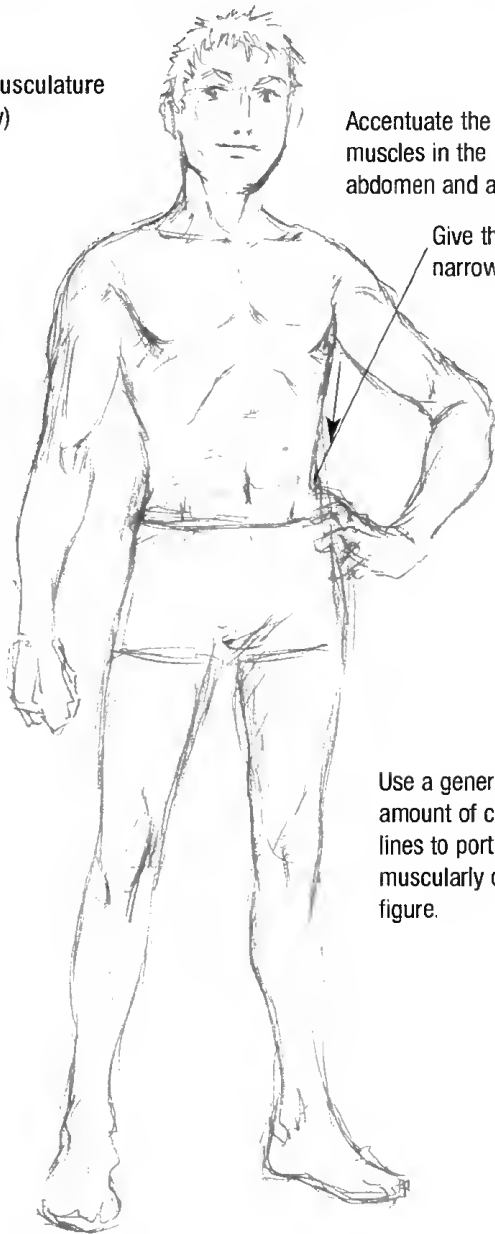
Give female characters slender arms.

Portraying a pliant roundness in the thighs and calves suggests layers of soft fatty tissue underneath.

Figure Drawing

Male Characters: Suggestion of Musculature Portrays Masculinity

Defined Musculature
(Hard Body)

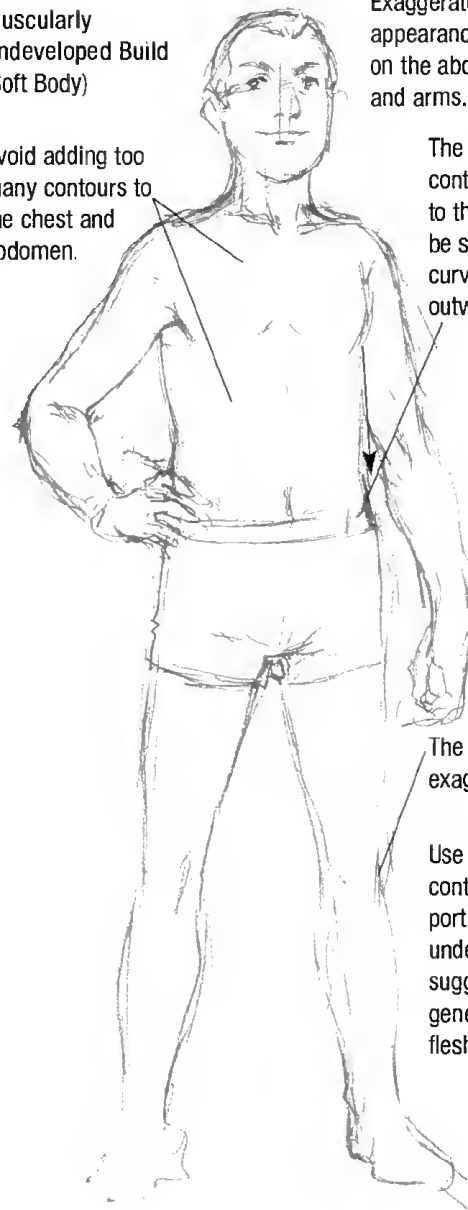


Accentuate the muscles in the abdomen and arms.

Give the figure a narrowed waist.

Use a generous amount of contour lines to portray a muscularly developed figure.

Muscularly Undeveloped Build
(Soft Body)



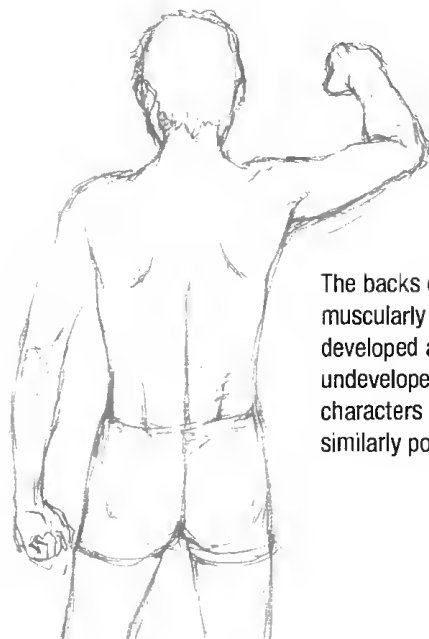
Exaggerate the appearance of fat on the abdomen and arms.

Avoid adding too many contours to the chest and abdomen.

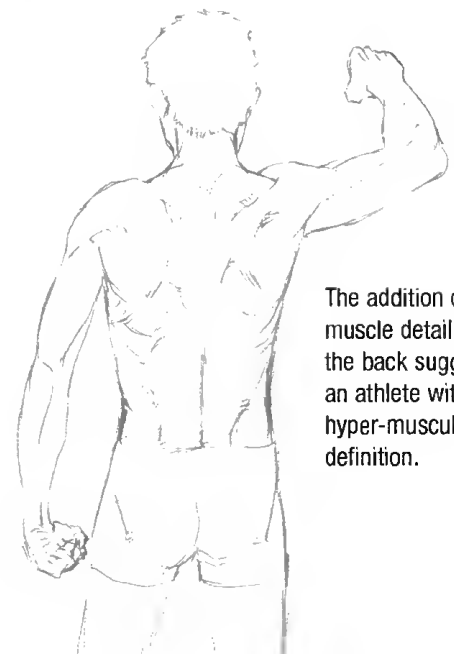
The exterior contour extending to the waist should be straight or curving slightly outward.

The knee is not exaggerated.

Use a minimum of contour lines to portray an undeveloped build, suggesting generally smooth flesh.



The backs of both muscularly developed and undeveloped characters may be similarly portrayed.



The addition of muscle detail in the back suggests an athlete with hyper-muscular definition.

Female Figures: Suggesting Fat to Create a Feminine Appearance



Women tend to carry more adipose tissue than men in the bodies overall, which gives women supple, pliant muscles. Draw female characters while envisioning a soft form.



Avoid adding fatty flesh around the knee.



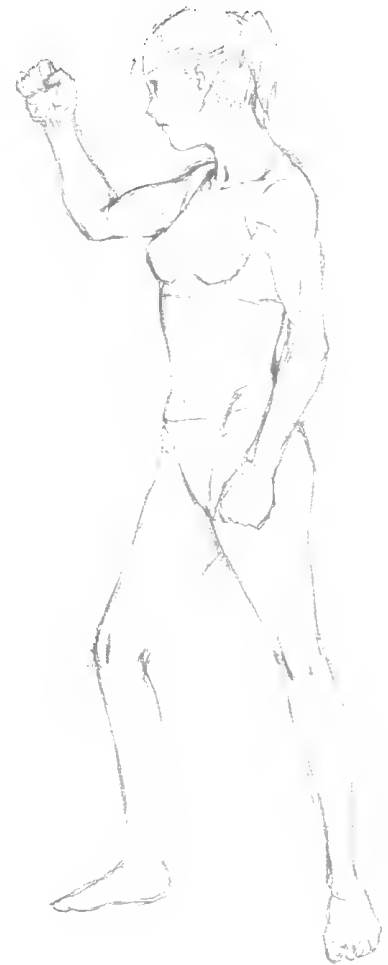
Remember to give even characters with slim builds a sense of soft fat underneath the skin and give these figures ample breasts and buttocks.



Adipose tissue collects readily around the posterior, so draw the buttocks with curved contours.

Muscular Female Figures

Drawing a female character with defined muscles will make her look masculine, enhancing the appearance of strength.



When a woman exercises, she tends to lose adipose tissue rather than gain muscle mass. Consequently, the silhouette of a female character does not lend itself to showing off that she has developed muscles.



Maximum muscle size for a female character



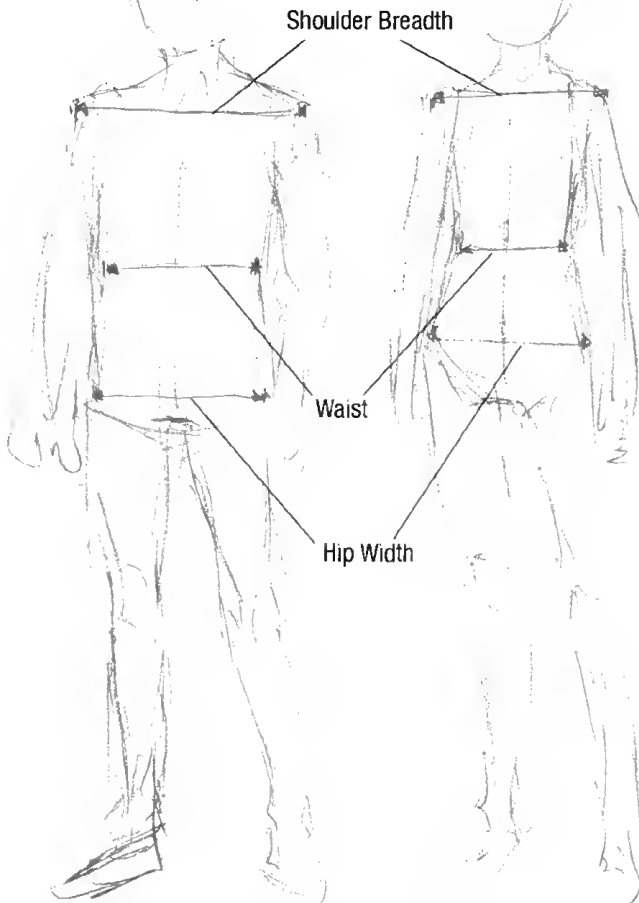
A man with only moderate exercise should be able to achieve the same size as a muscularly developed woman.

Proportional Differences

Front View

Male Figure

Female Figure



These proportions apply to both the front and back views. Female figures should have narrower shoulders and waists. Hip width on male and female figures is virtually identical.

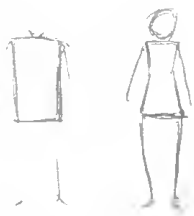
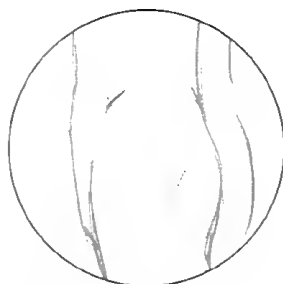
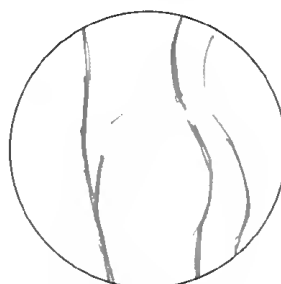


Diagram Showing Differences in Builds

Differences in Roundness of the Posterior



Male figures have generally flat buttocks.



Female figures have generally round buttocks.

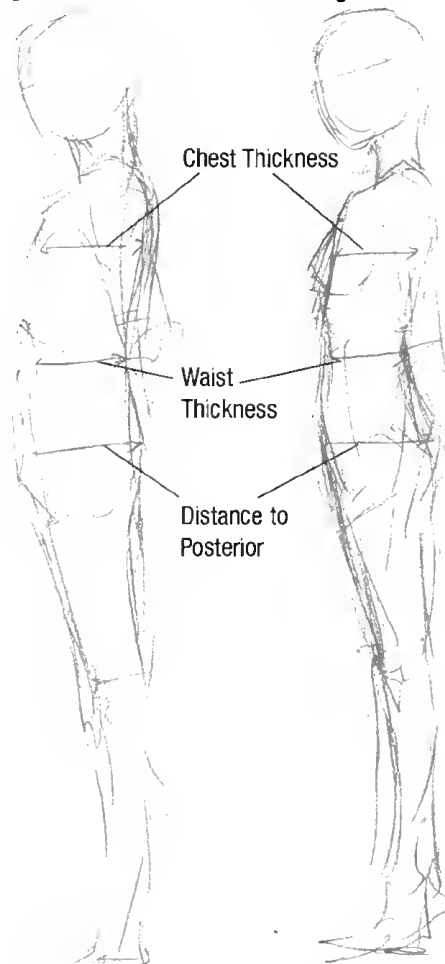
Curvature in the spine tends to be similar for both male and female characters. However, note the significant difference in the roundness of the buttocks.

Be certain to establish distinctions between male and female builds at the layout stage.

Profile View

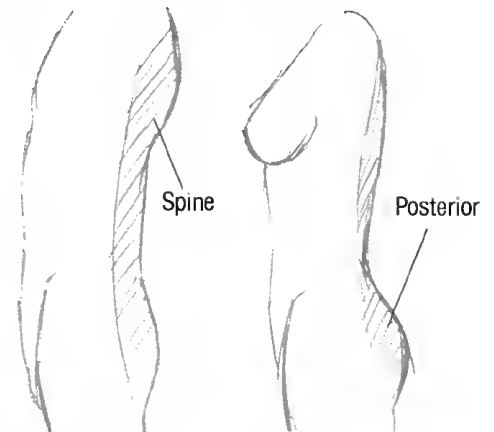
Male Figure

Female Figure



The chest and waist should be shallow on a female figure. Draw female characters with slender chests and waists. There is no need to draw female characters with the back of the posterior at a greater distance from the front.

Differences in Profile Silhouettes



The spine is evident on a male figure.

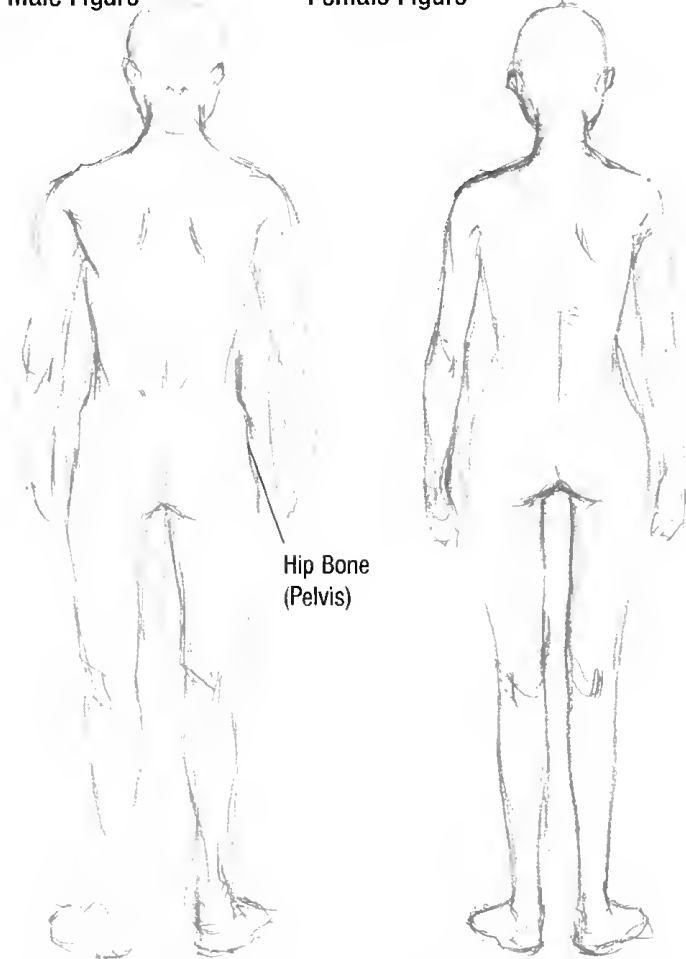
The posterior protrudes on a female figure.

Take note of musculature around the spine and of the posterior when drawing the figures.

Back View

Male Figure

Female Figure



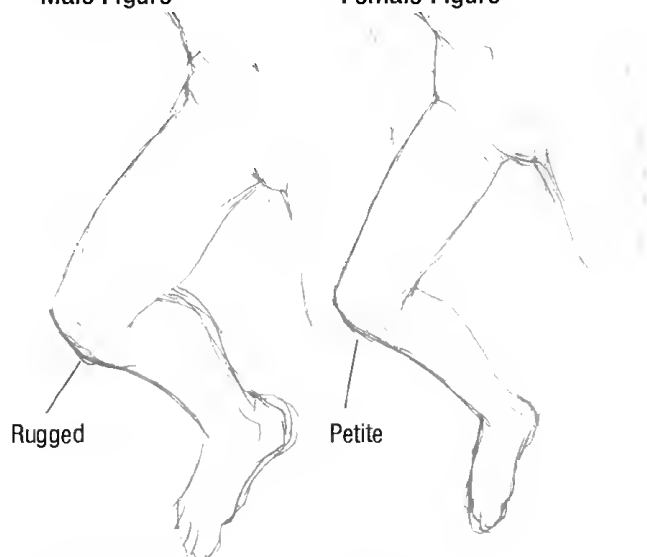
The figure is angular overall and rendered using relatively straight contours.

The figure is round overall and rendered using curved contours.

Differences in Thickness

Male Figure

Female Figure



Male Figure

Female Figure



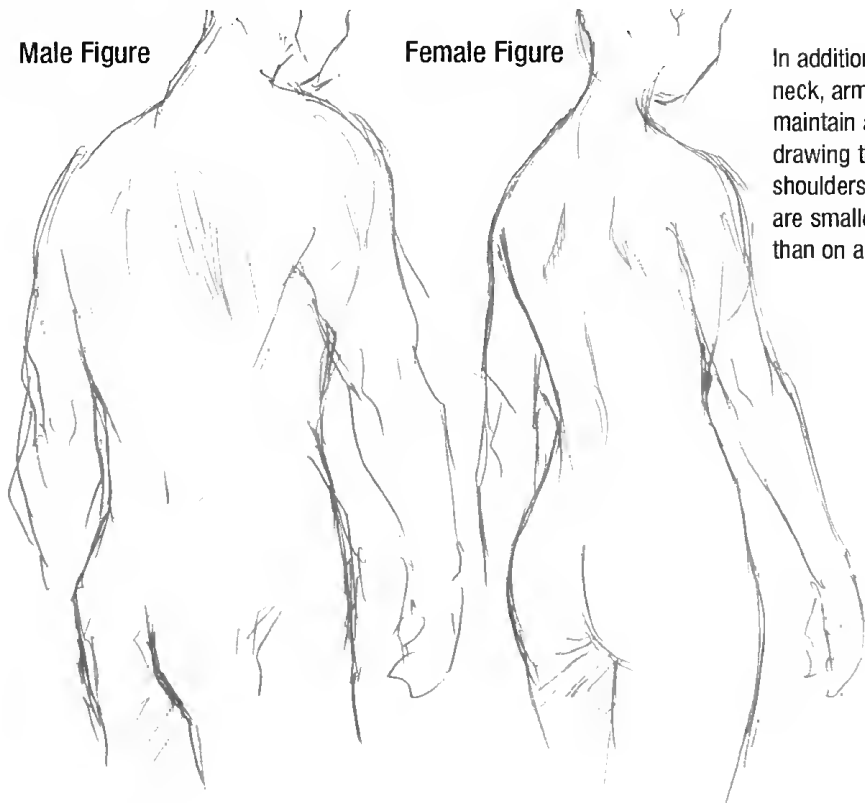
The male figure has large, prominent joints.

The female figure has small, understated joints.

Differences in Girth

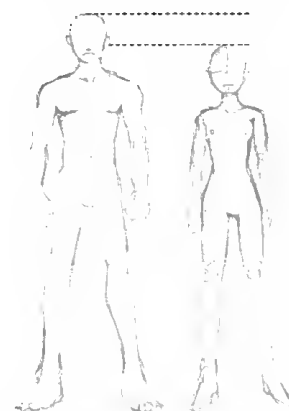
Male Figure

Female Figure



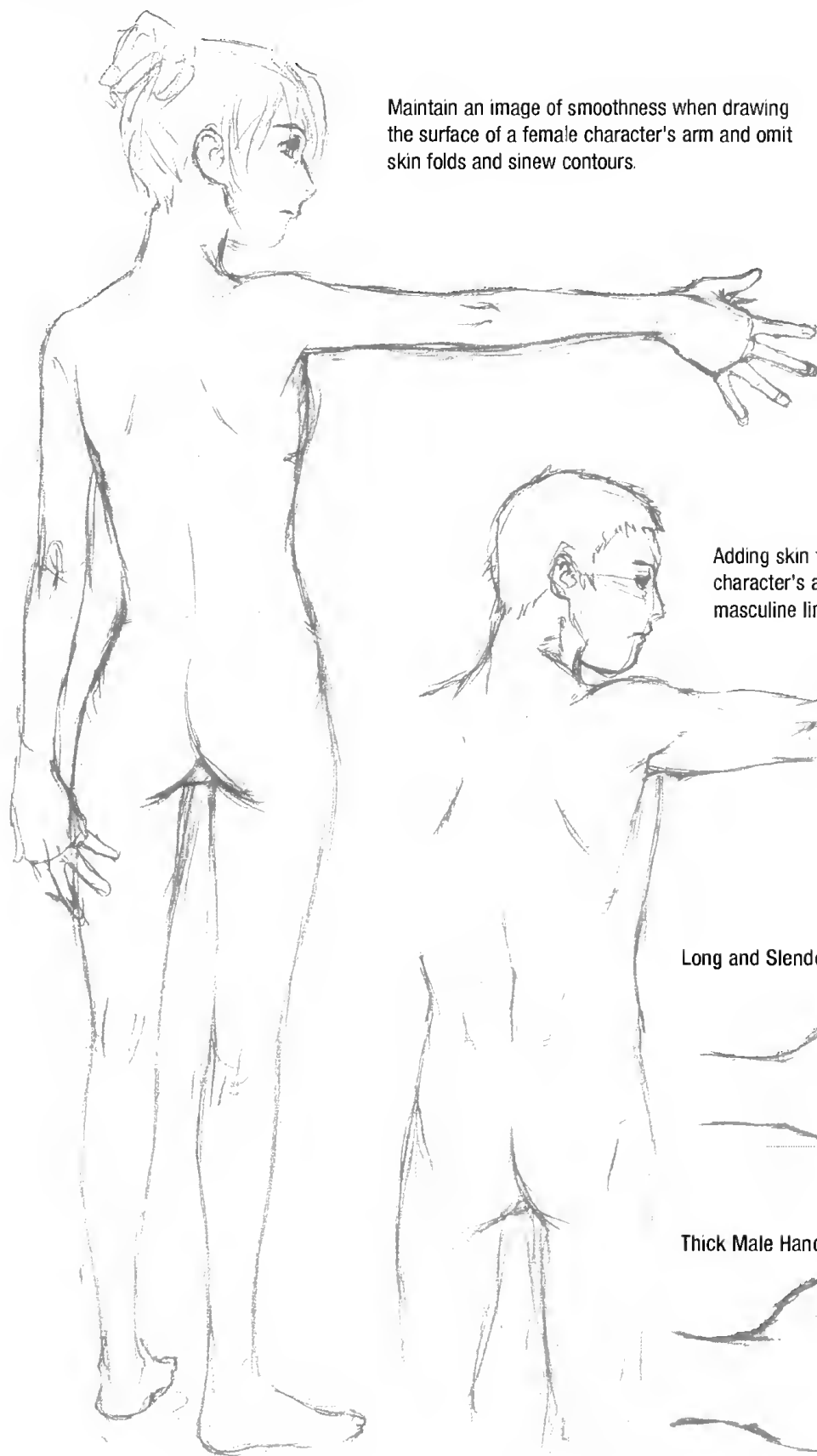
In addition to the torso, neck, arms, and legs, also maintain awareness when drawing that the shoulders and scapulae are smaller on a woman than on a man.

Differences in Height



Drawing the height of female characters to come about level with the eyes of male characters makes the two distinguishable at a glance even in "long-shot" (small) compositions.

Differences in the Arms and Hands

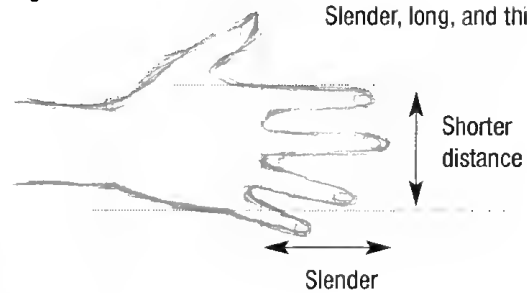


Maintain an image of smoothness when drawing the surface of a female character's arm and omit skin folds and sinew contours.

Adding skin folds and muscle contours to a male character's arm creates the appearance of a masculine limb.

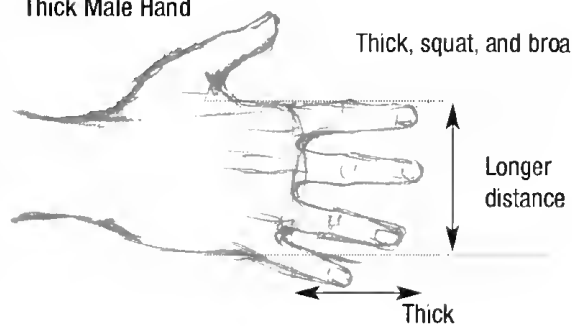
Long and Slender Female Hand

Slender, long, and thin



Thick Male Hand

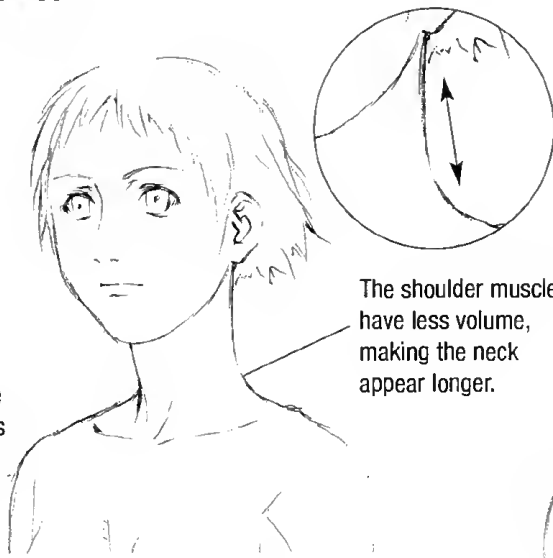
Thick, squat, and broad



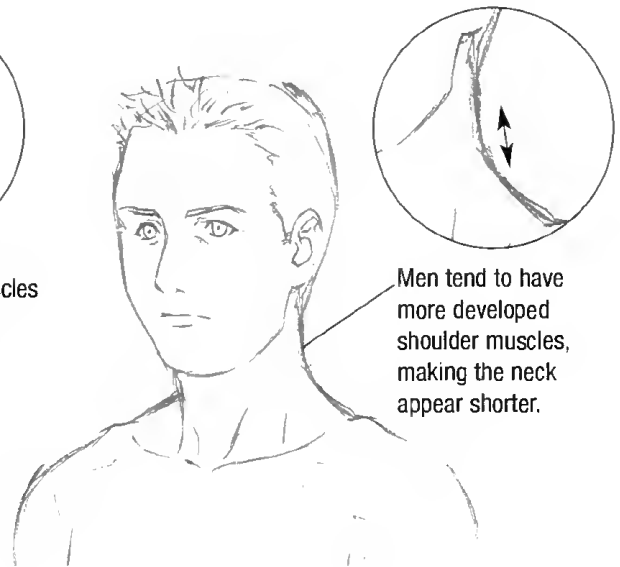
Masculine Fingers
Making the joints bony and projecting generates a rugged look.

Differences in the Neck

Differences in the neck's girth and shoulder muscle volume as well as the absence of an Adam's apple make the neck of a female figure appear longer than that of a male.

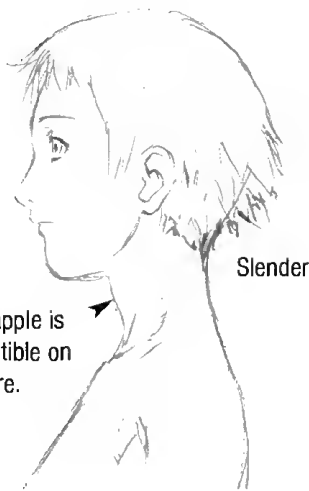


The shoulder muscles have less volume, making the neck appear longer.



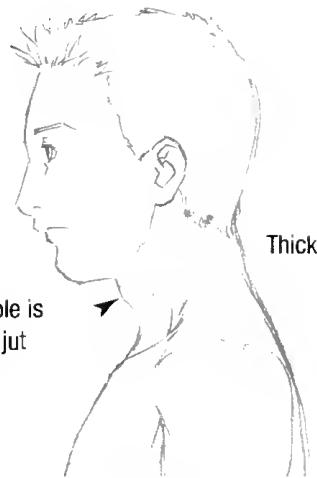
Men tend to have more developed shoulder muscles, making the neck appear shorter.

The Adam's apple is barely perceptible on a female figure.



Slender

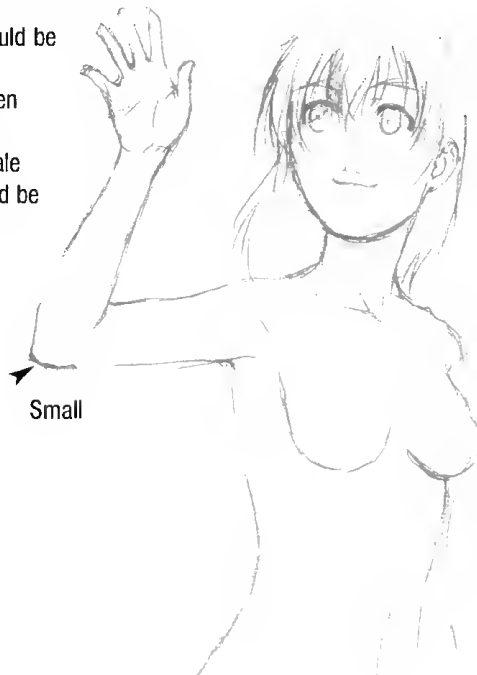
The Adam's apple is tiny, but it does jut out.



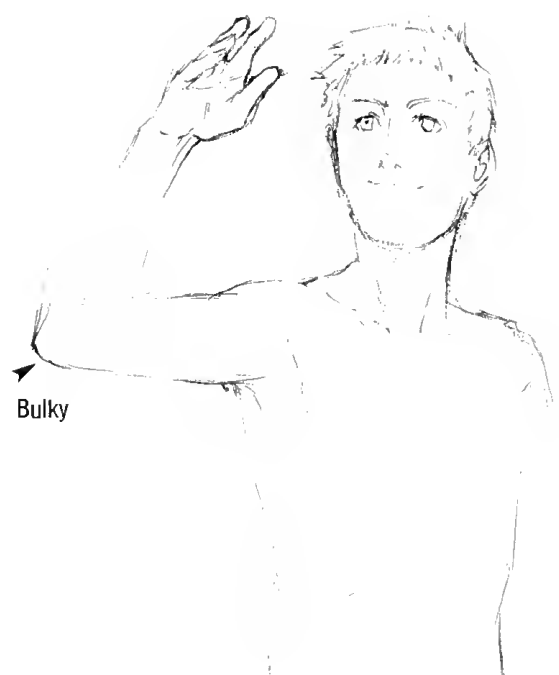
Thick

Differences in the Elbow

A distinction should be made in bone thickness between male and female characters. Female characters should be given diminutive elbows.



Small



Bulky

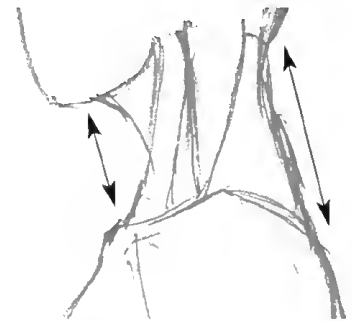
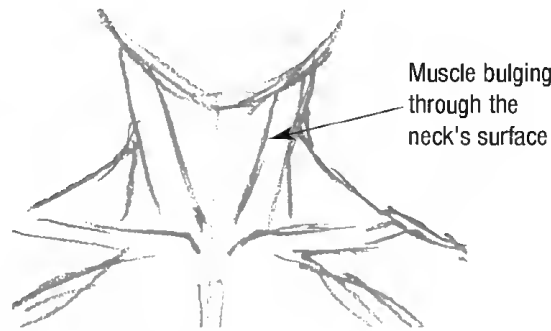
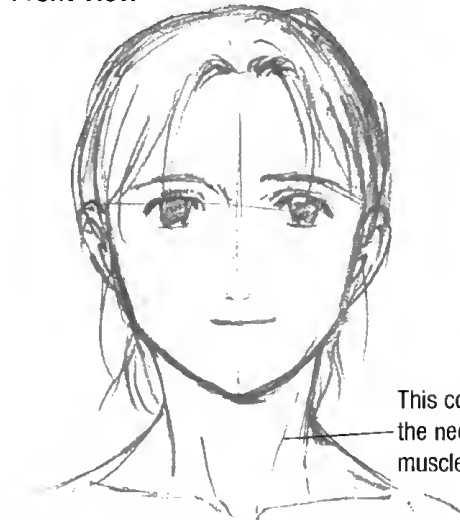
Makeup of the Primary Joints and Movement

Make an effort to master the basic motions of the joints in order to create a natural portrayal or illustrate movement effectively.

1. Basic Neck Structure and Movement

Learn how the head and neck connect and the way the neck moves.

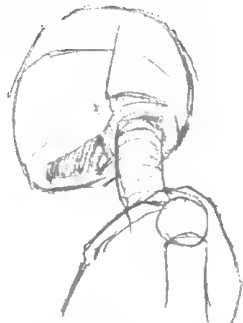
Front View



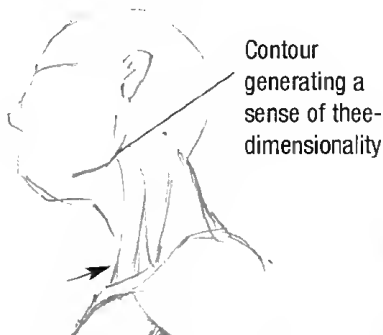
The back and front of the neck have different lengths.

Adding muscle contour lines to the neck gives the head and the neck the illusion of three-dimensionality.

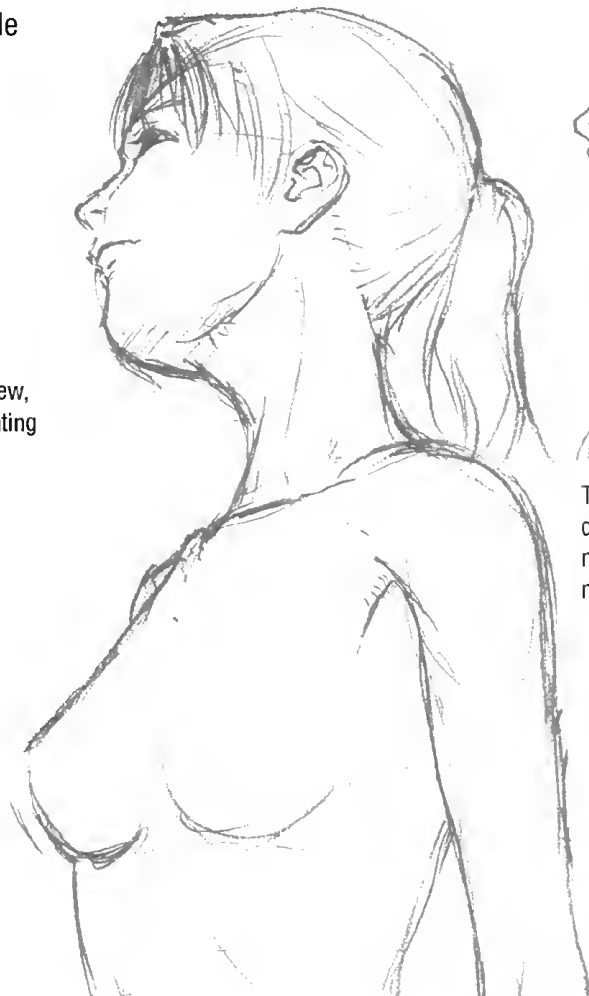
Head and Neck from a Low Angle



The underside of the jaw comes into view, making this angle the best for representing the head as a solid object.

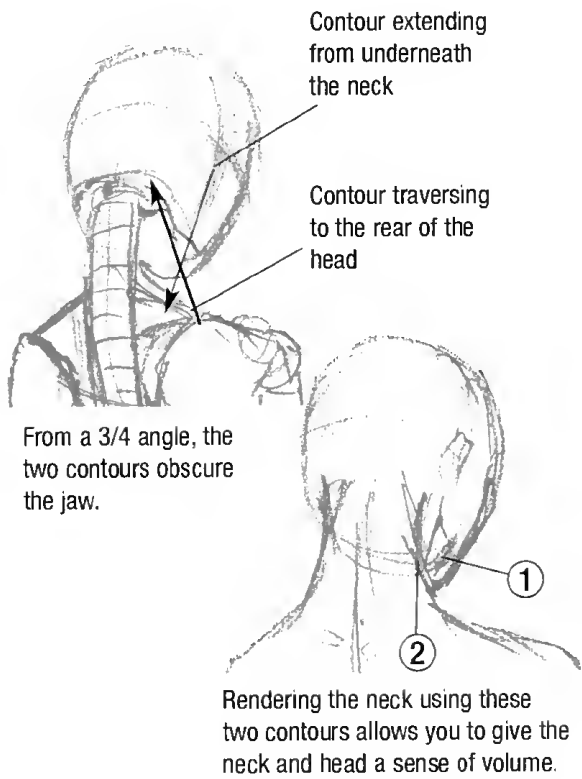
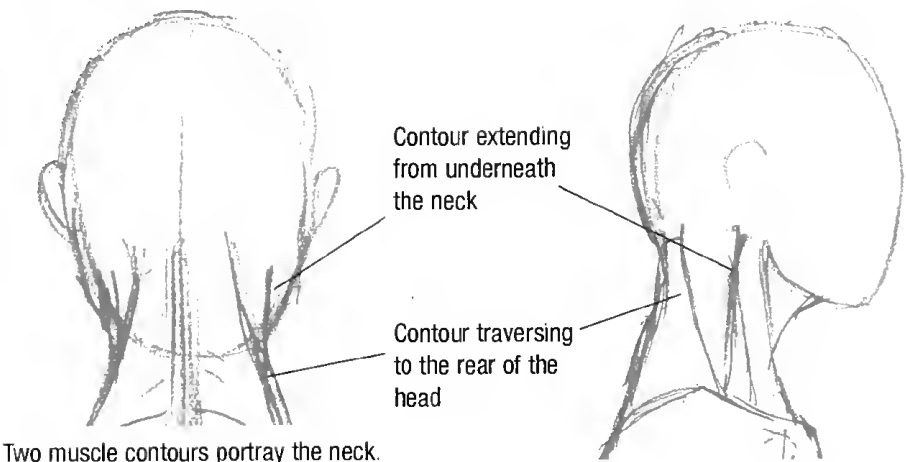


The muscles to the neck's side extend from beneath the ear to the clavicle.

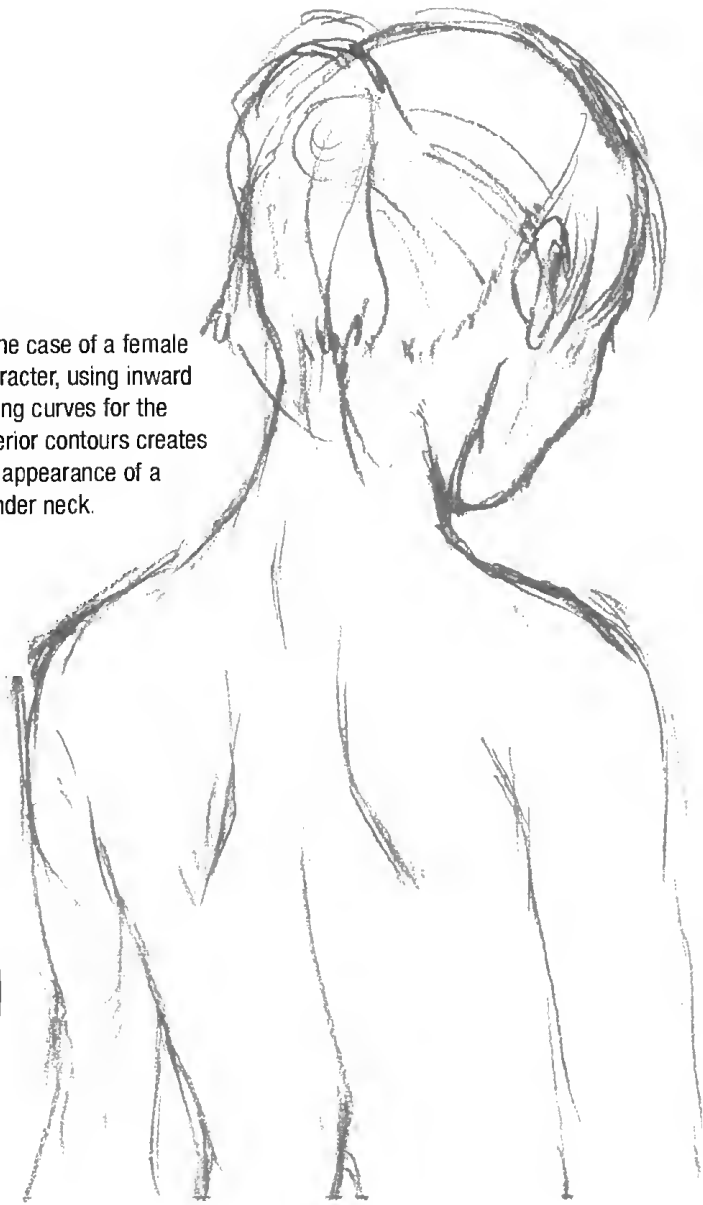
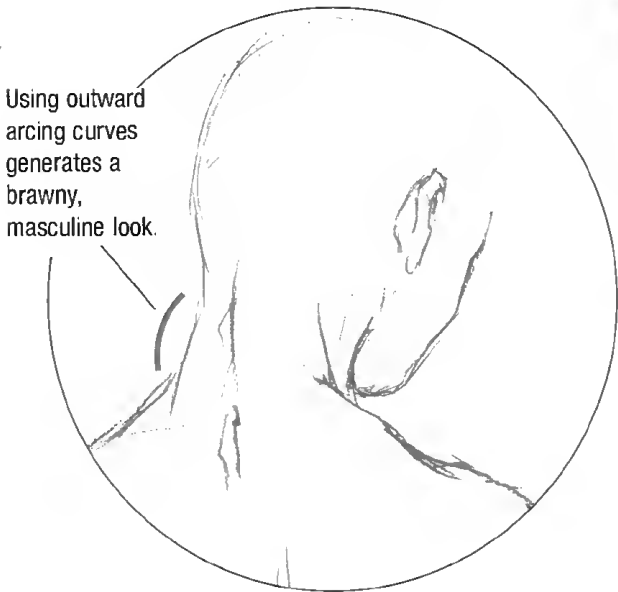


The jaws of male and female figures display no difference in width. Give male figures thicker necks and add more contour lines.

Back View



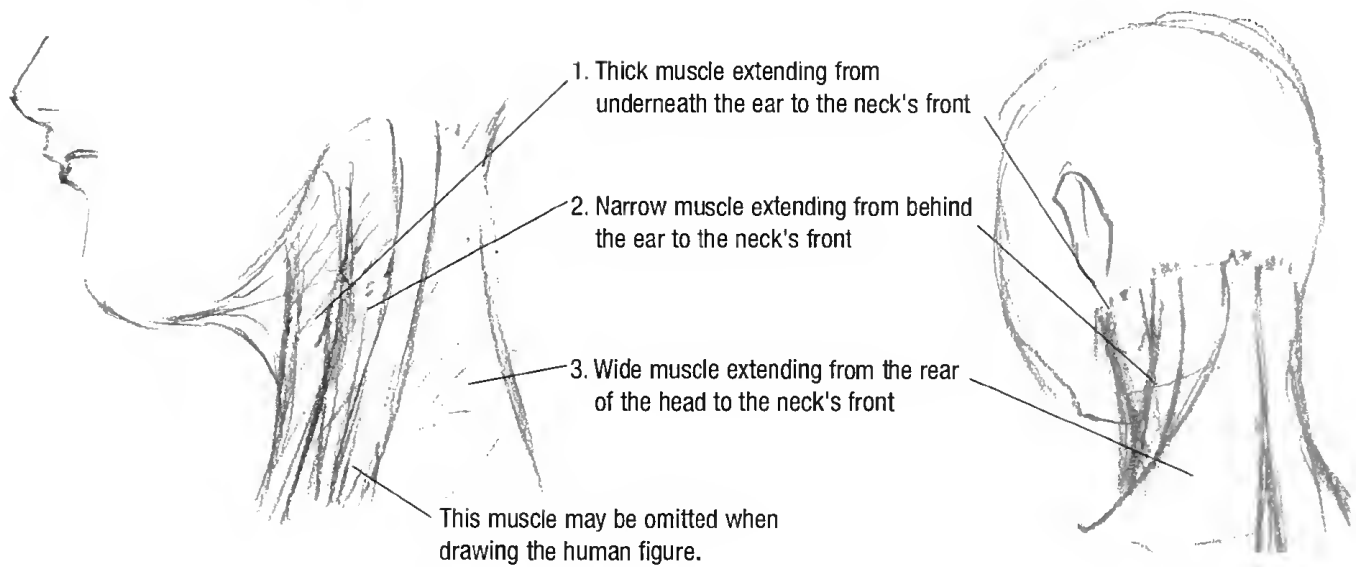
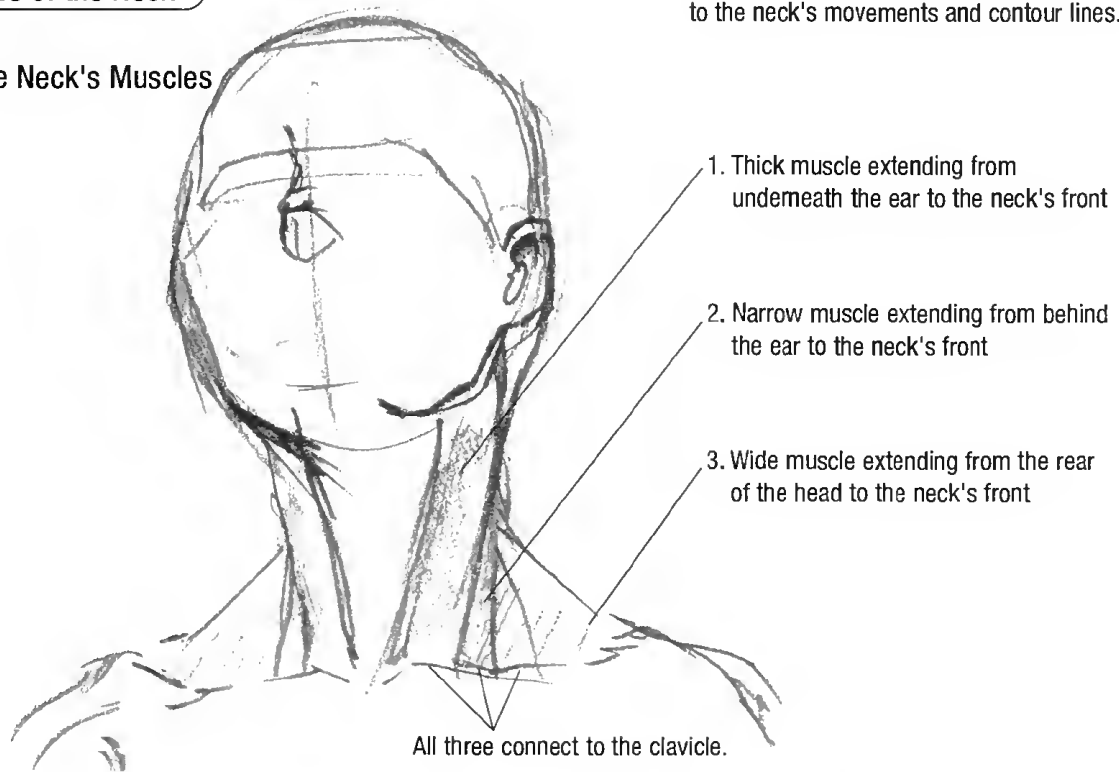
In the case of a female character, using inward arcing curves for the exterior contours creates the appearance of a slender neck.



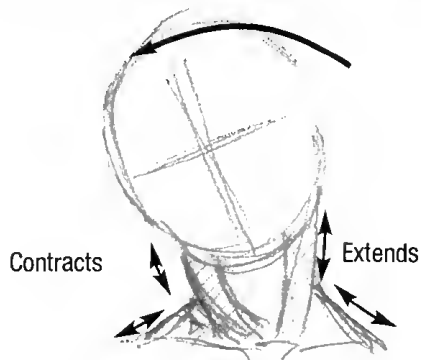
Major Muscles of the Neck

There are three primary muscles that are pertinent to the neck's movements and contour lines.

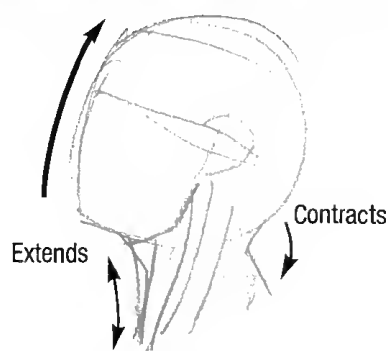
The ABCs of the Neck's Muscles



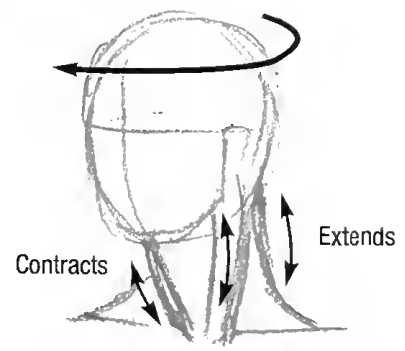
The Fundamental Structure of Movement: Muscle Extension and Contraction



Right and Left Motions: Right and Left Extension and Contraction
The muscles extending to the shoulders extend and contract to match the motion.

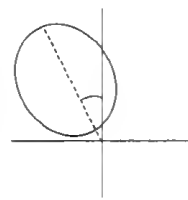
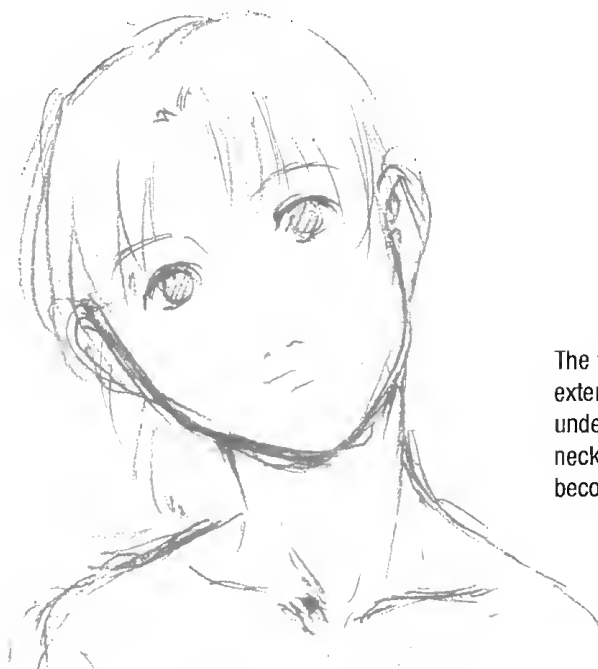


Forward and Back Motions: Front and Rear Extension and Contraction



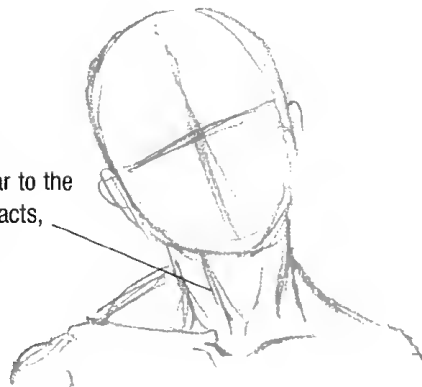
Turning Motions: Combination of Muscle Extension and Contraction

Tilting the Head: Right and Left Motion



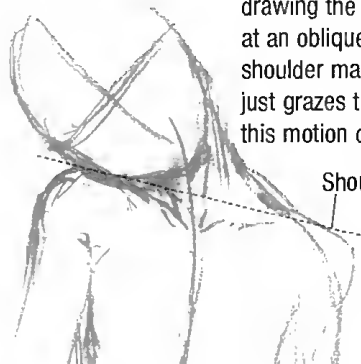
When the shoulders are held in a relaxed position, the head can tilt to approximately a 30° angle.

The thick muscle extending from underneath the ear to the neck's front contracts, becoming wider.

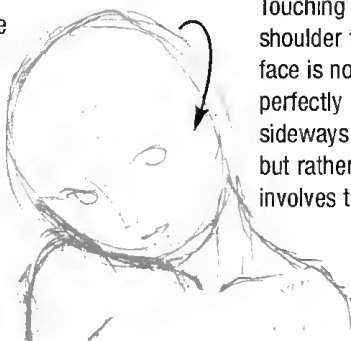


Raising a Shoulder While Facing Forward

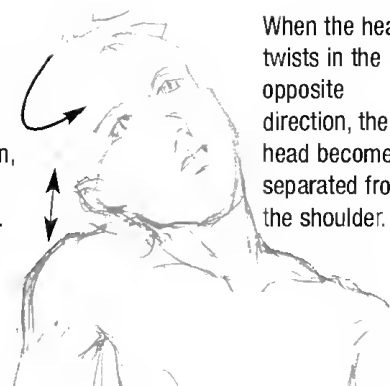
When raising a shoulder (i.e. drawing the shoulder guideline at an oblique angle), said shoulder may rise so that it just grazes the ear. However, this motion does have limits.



Shoulder guideline

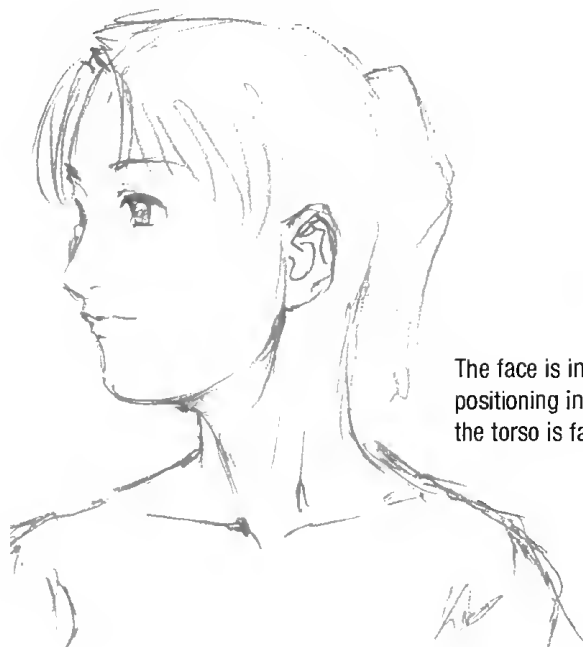


Touching the shoulder to the face is not a perfectly sideways motion, but rather involves torsion.

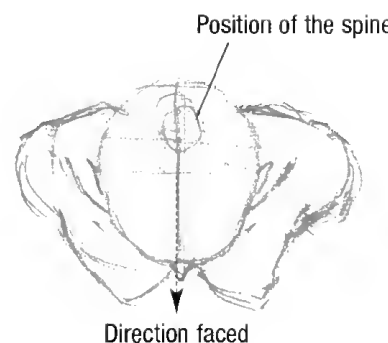


When the head twists in the opposite direction, the head becomes separated from the shoulder.

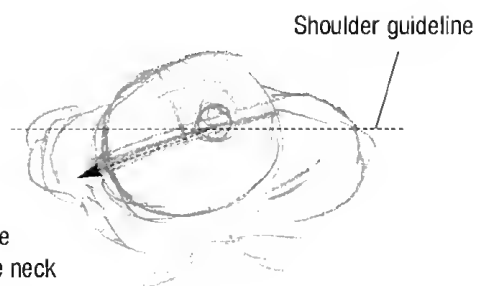
Facing Sidewise: Turning



The face is incapable of positioning in perfect profile if the torso is facing forward.

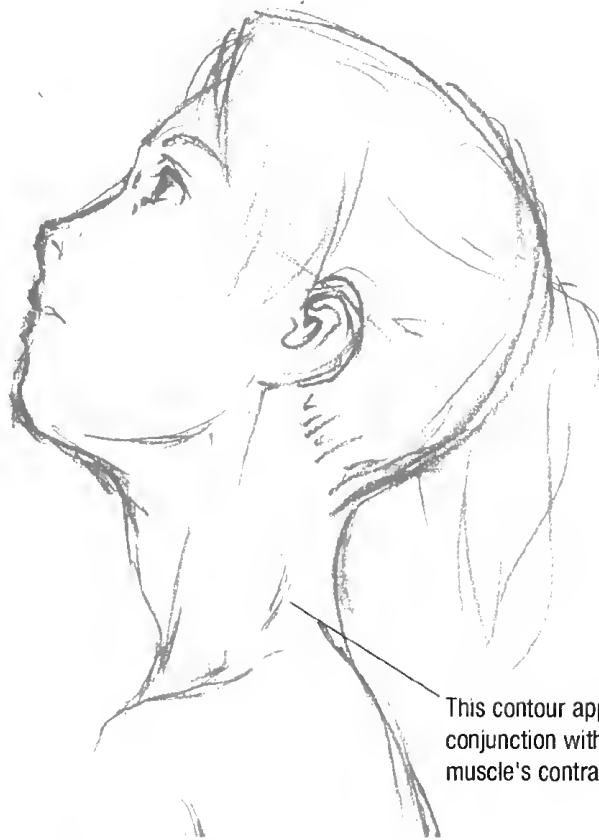
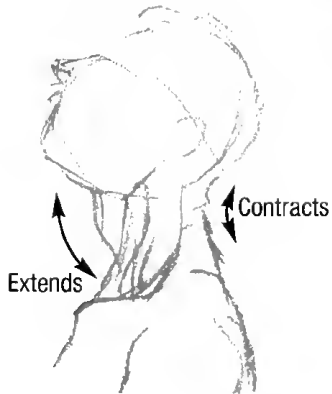


Direction faced



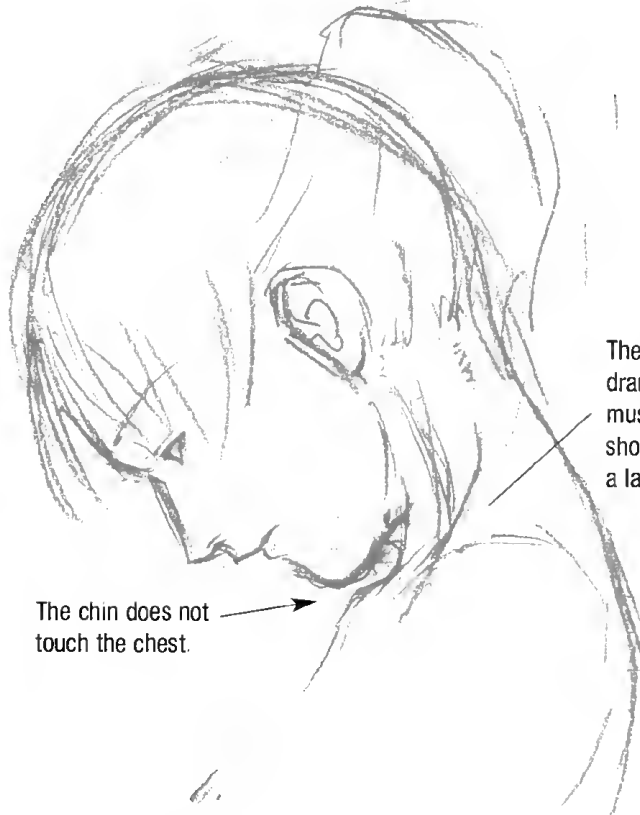
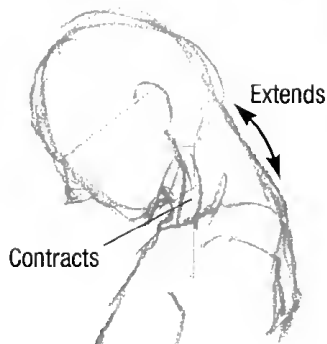
Guide indicating the extent to which the neck is capable of turning

Looking Up



Exaggerating the Adam's apple distinguishes the male character from a female character, even when the neck is slender.

Looking Down



The rear muscle stretches dramatically, pulling the muscle extending from the shoulder to the neck, causing a large bulge.

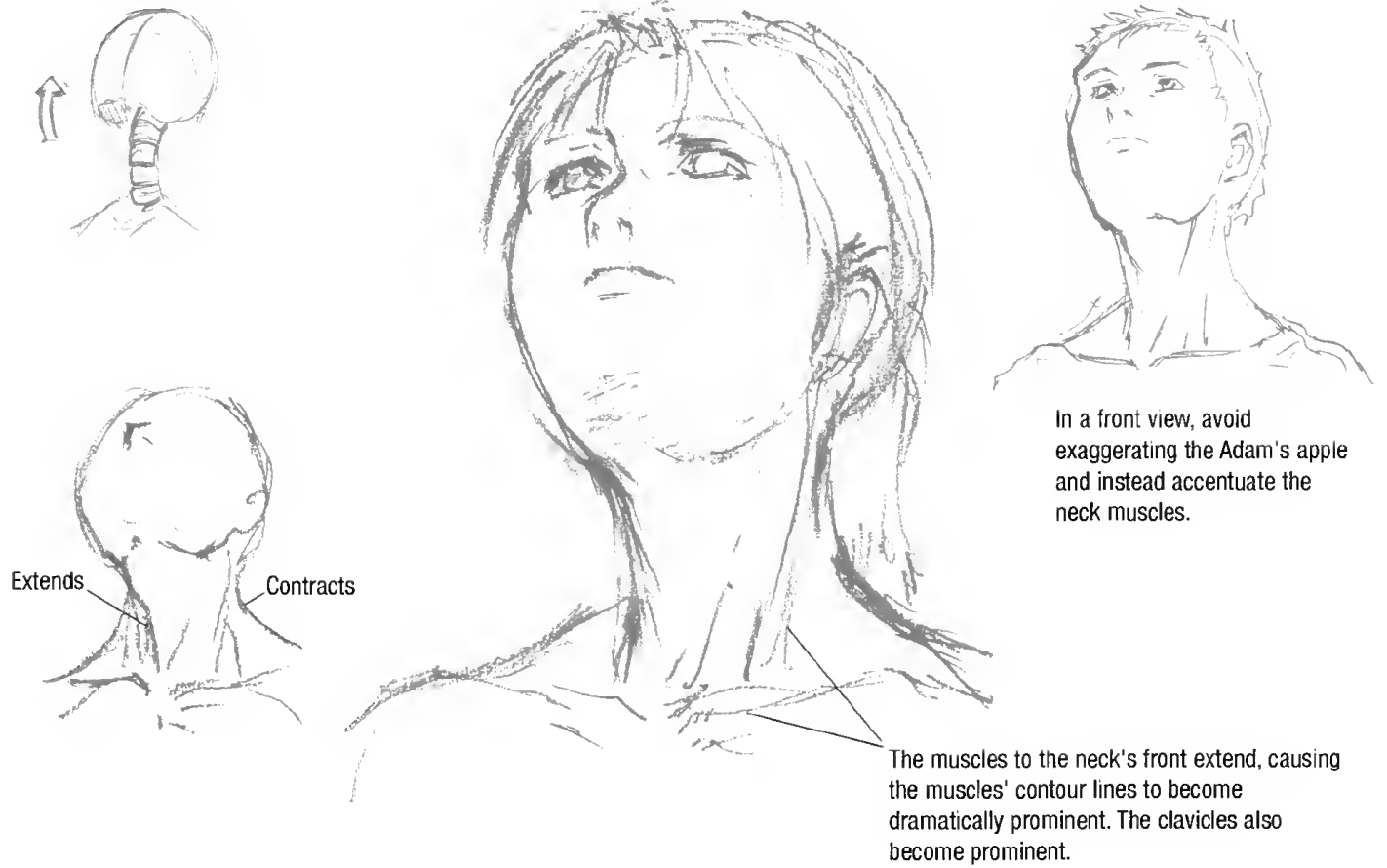


On overweight characters, the neck might appear buried.

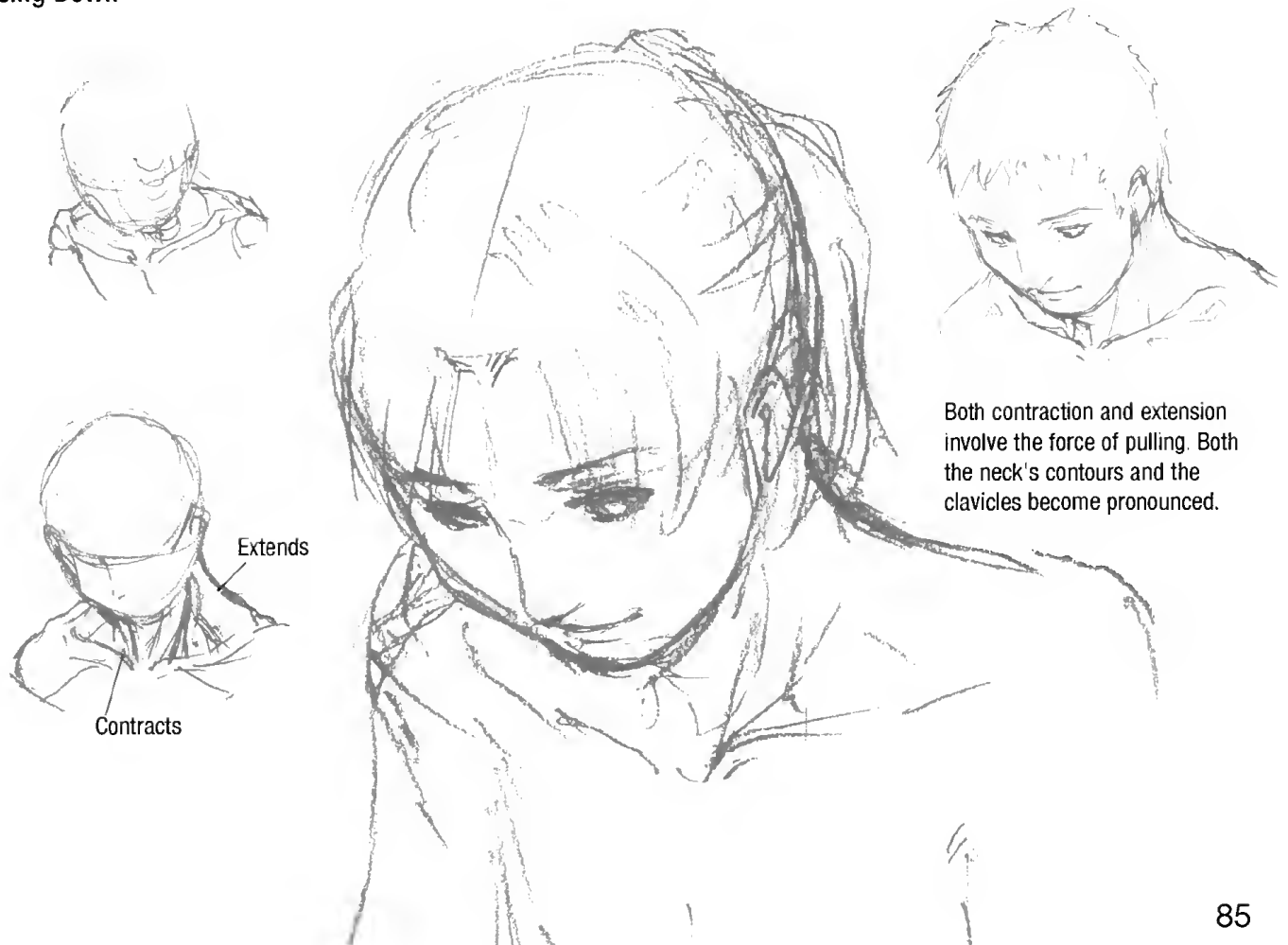


The chin does not touch the chest even when the mouth is open. Show the head rising from the upper jaw, using the lower jaw's position as a reference point.

Leaning Back

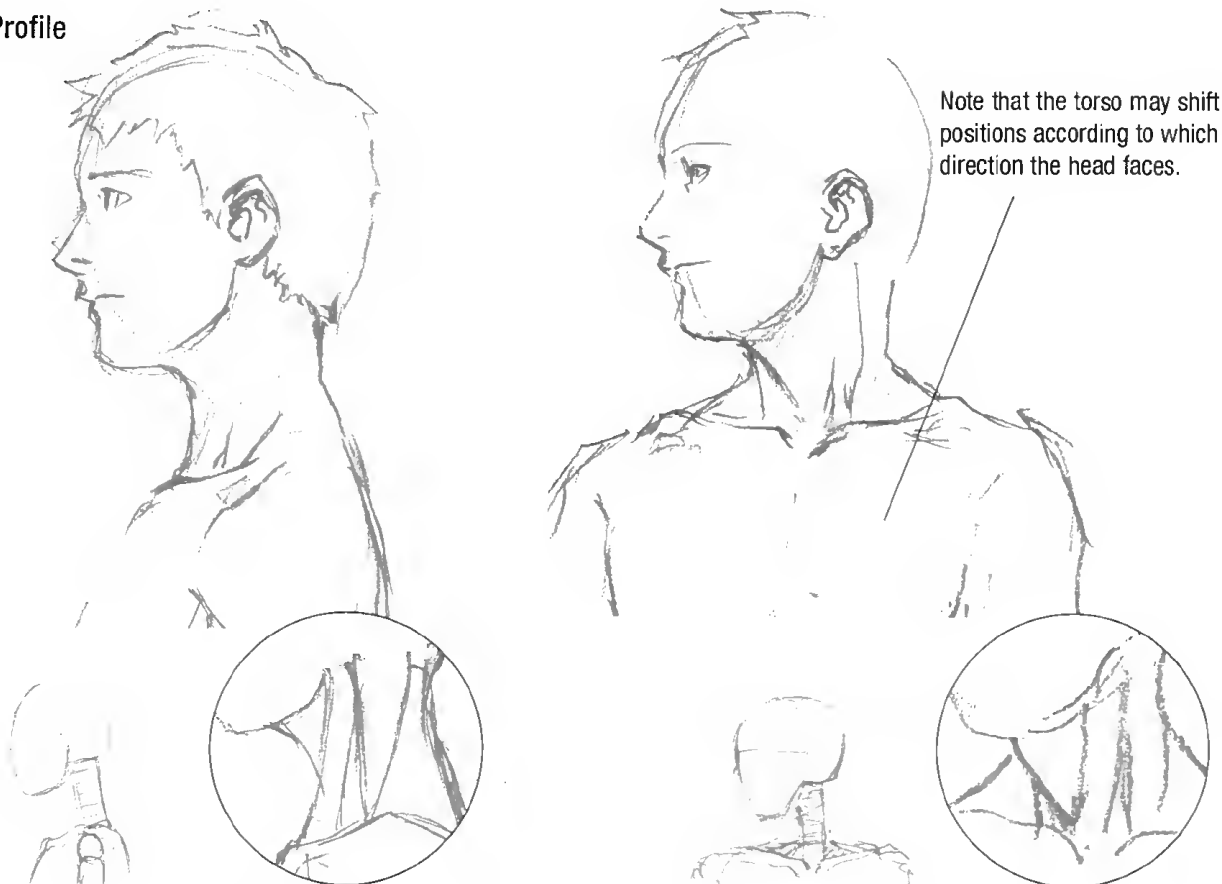


Facing Down



Conceiving of the Head, Neck, and Torso as a Unit

Head in Profile

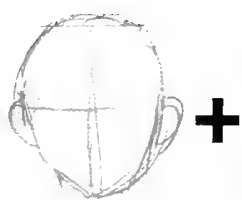


Note that the torso may shift positions according to which direction the head faces.

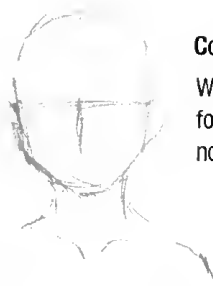
The neck appears longer when both the head and torso are turned in profile.

When the face turns in perfect profile, the torso tends to turn slightly sideways as well (the torso should not face perfectly forward).

Head Facing Forward



+



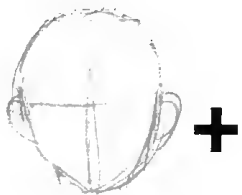
Correct

When both the head and torso face forward, the neck attaches normally to the head and torso.

Head facing forward

Torso facing forward

Incorrect



+



Correct

When turning the head from a perfect profile position toward the picture plane, the torso should shift slightly toward the picture plane as well, causing the neck's silhouette to take on a sideways "V" shape.



Note that the head can never face perfectly forward while the torso remains in perfect profile.

Head facing forward

Torso facing sideways

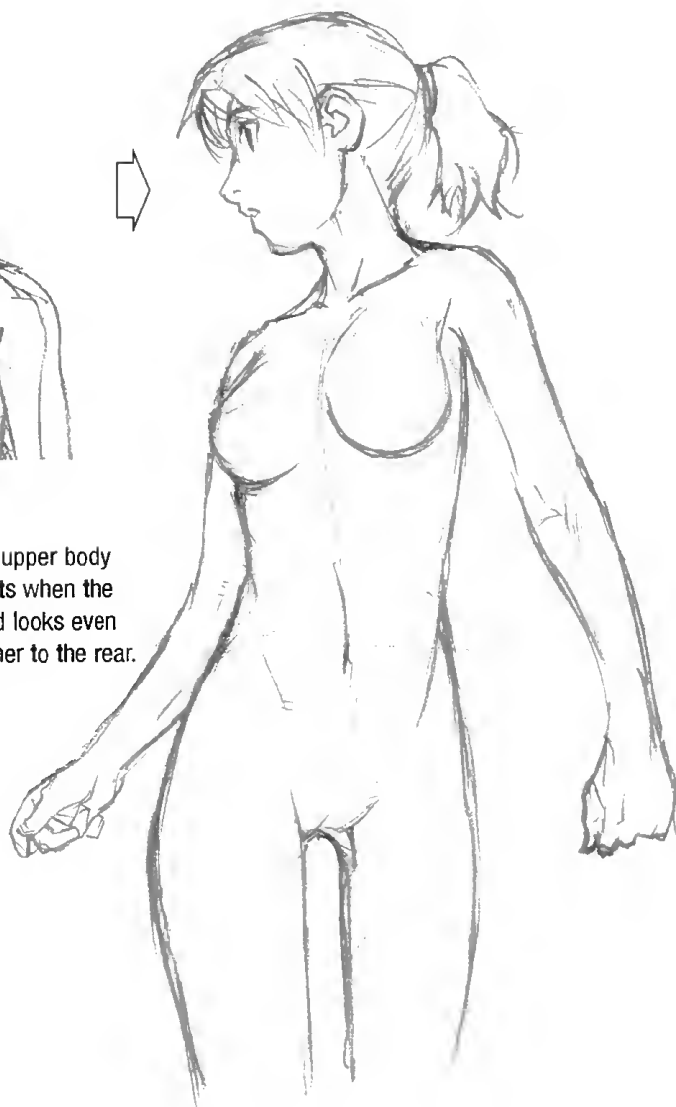
The Torso Follows the Direction of the Head



Looking to the Side



Looking to the Rear



The upper body
twists when the
head looks even
further to the rear.

Correct



Incorrect



The same applies to
when the figure's back
faces the picture
plane. The head never
turns in perfect profile.

When naturally turning toward
the picture plane from a rear-
facing position and the
majority of the face comes
into view, the torso turns until
it is almost in perfect profile.

Assorted Neck Silhouettes



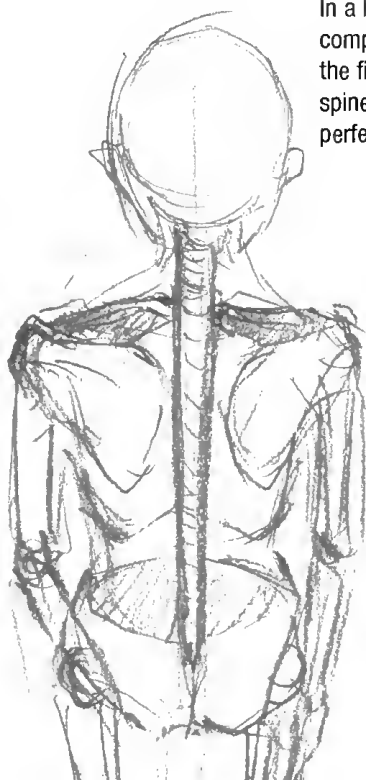
The neck functions to connect the head to the torso. The neck's shape and contour lines change according to the direction faced by the torso, even if the head is positioned at a consistent angle.

2. Basic Spine Structure and Torso Movement

Make an effort to master the torso's basic motions with the spine at their core.

Studying the Spine from a Rough Sketch of the Skeleton

In a high-angle composition looking at the figure's back, the spine appears perfectly straight.



When standing in a moderately relaxed (i.e. bent) position, the spine arcs.

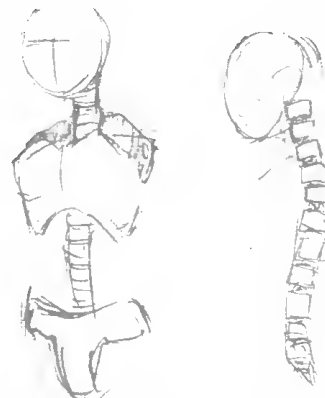


Diagram Showing the Head, Spine, Chest, and Waist

From a rear, 3/4, overhead angle, the spine takes on an "S" curve.



The manner in which the spine curves changes according to the figure's pose and angle of composition. How you draw the spine's curve also helps determine the pose.

The spine appears arced when viewed from a front, 3/4, moderately overhead angle.

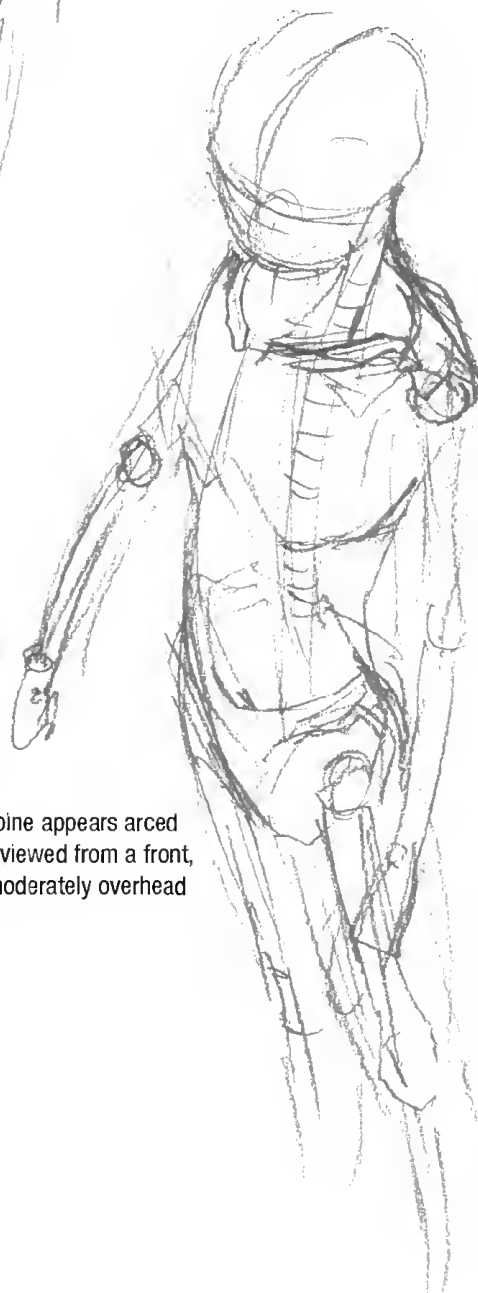


Figure Layout Based on a Rough Sketch of the Skeleton

When sketching a full-figure layout, draw a centerline to equate the spine. Drawing this line to match the axial line will facilitate achieving visual balance and allow you to capture the figure as a three-dimensional object.

Spine guideline

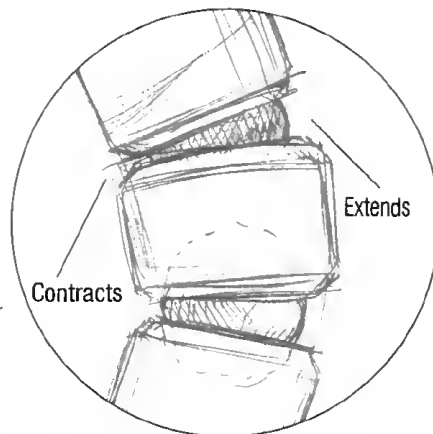
Draw the curves of the axial line to match almost perfectly with those of the spine.

The back's centerline aligns with the spine.

A sketchy, curved line is sufficient, since you will not actually be drawing the spine itself.

Axial line (i.e. chest centerline)

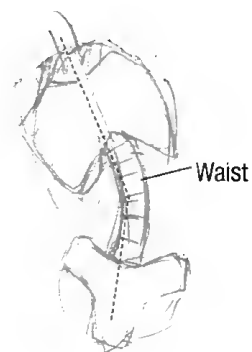
Right and Left Motions



The entire spine bends a little between each vertebral segment.

The waist constitutes a key point when drawing. The spine itself bends little. Rather, conceive of the body as bending dramatically at the waist.

The human body does not bend perfectly to the side. A 45° angle seems to be the limit.



Forward and Backward Motions

Bending Forward

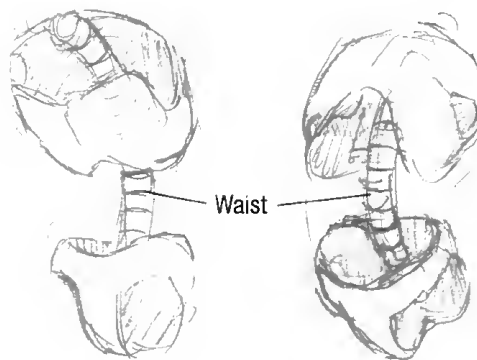
The back stretches dramatically.



The hip plays an important role in dramatic motions. Note that the spine does not form a "U".

Contracts

Use a gentle curve for the spine.



Incorrect

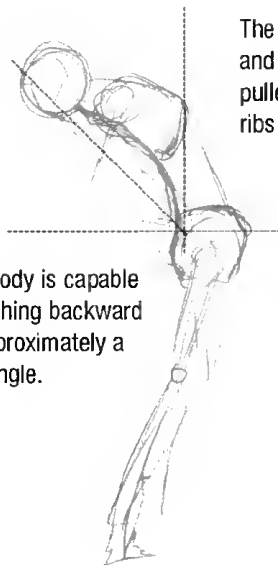


The spine does not bend from the waist in a straight line.

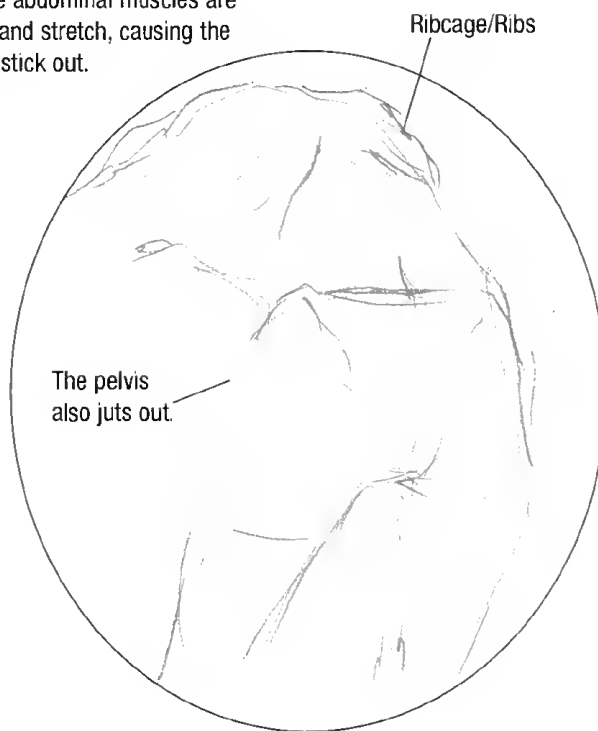
Arching Back



The body is capable of arching backward to approximately a 45° angle.



The skin covering the stomach and the abdominal muscles are pulled and stretch, causing the ribs to stick out.



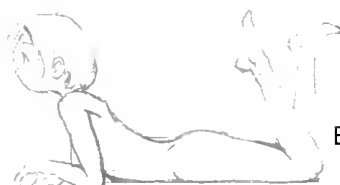
Ribcage/Ribs

The pelvis also juts out.

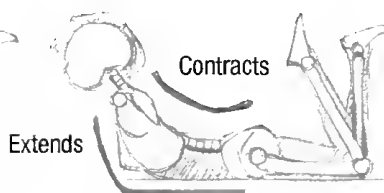


When sketching the layout, use curved lines to draw the chest and the pelvis.

Poses with the Back Arched



When lying on the stomach, the back arcs.



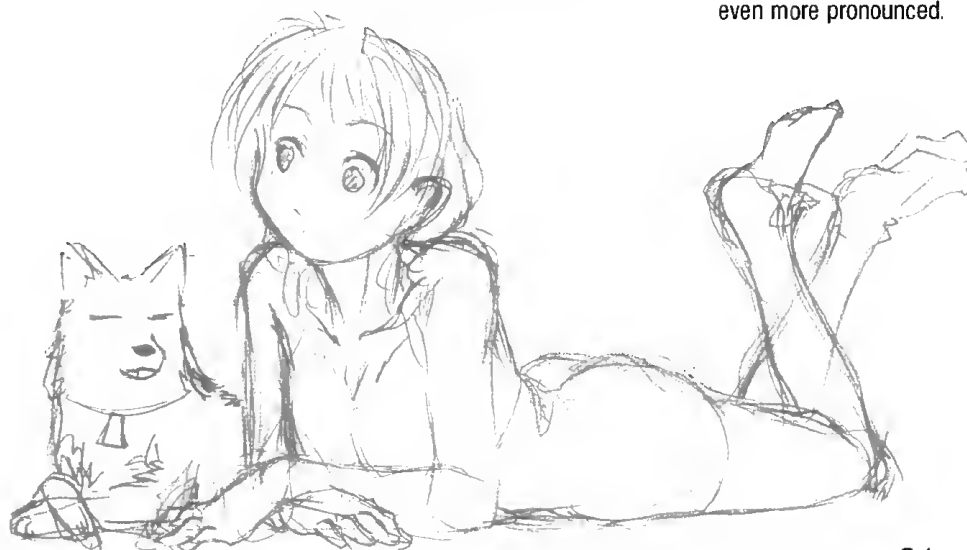
Extends

Contracts

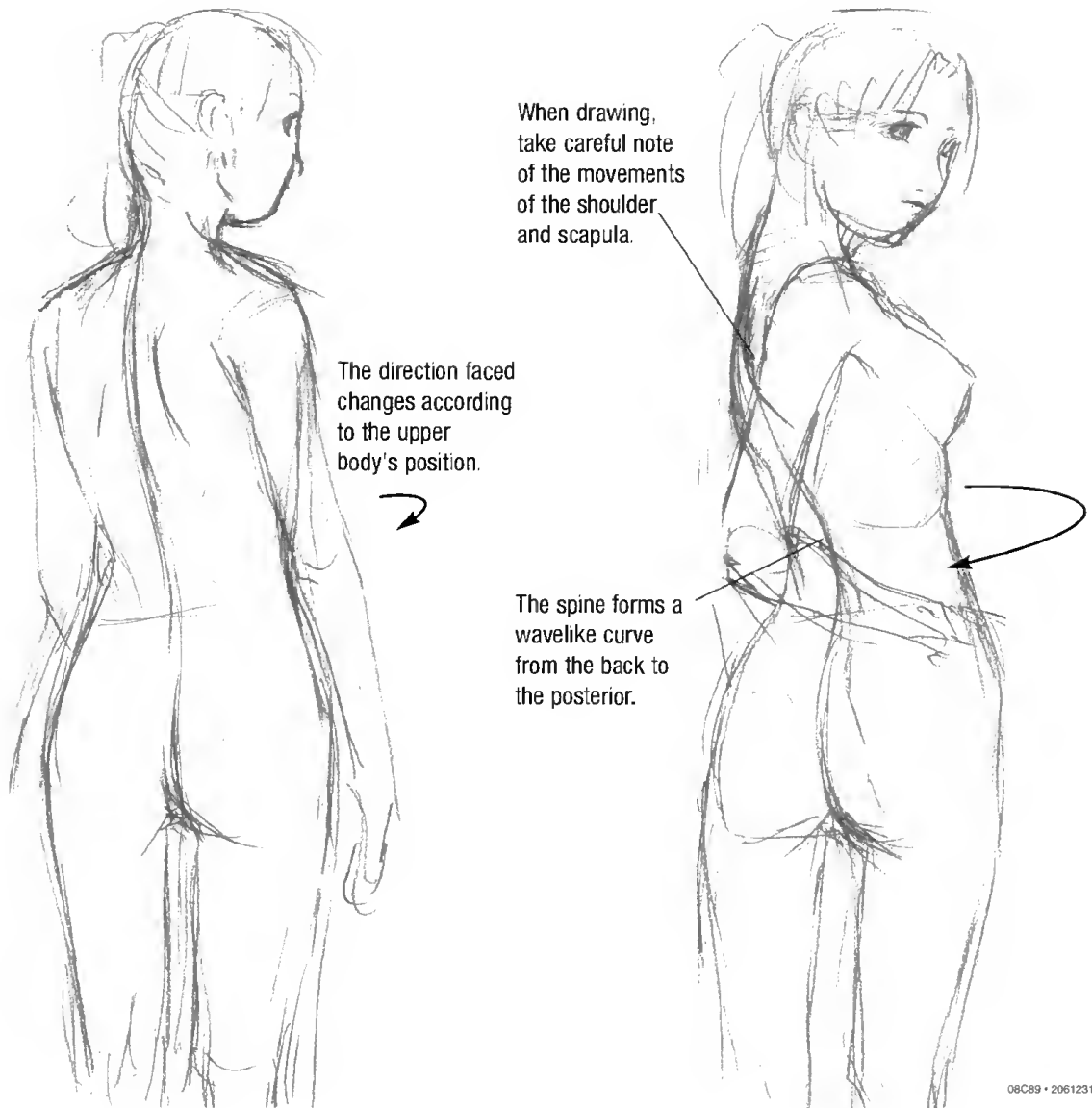
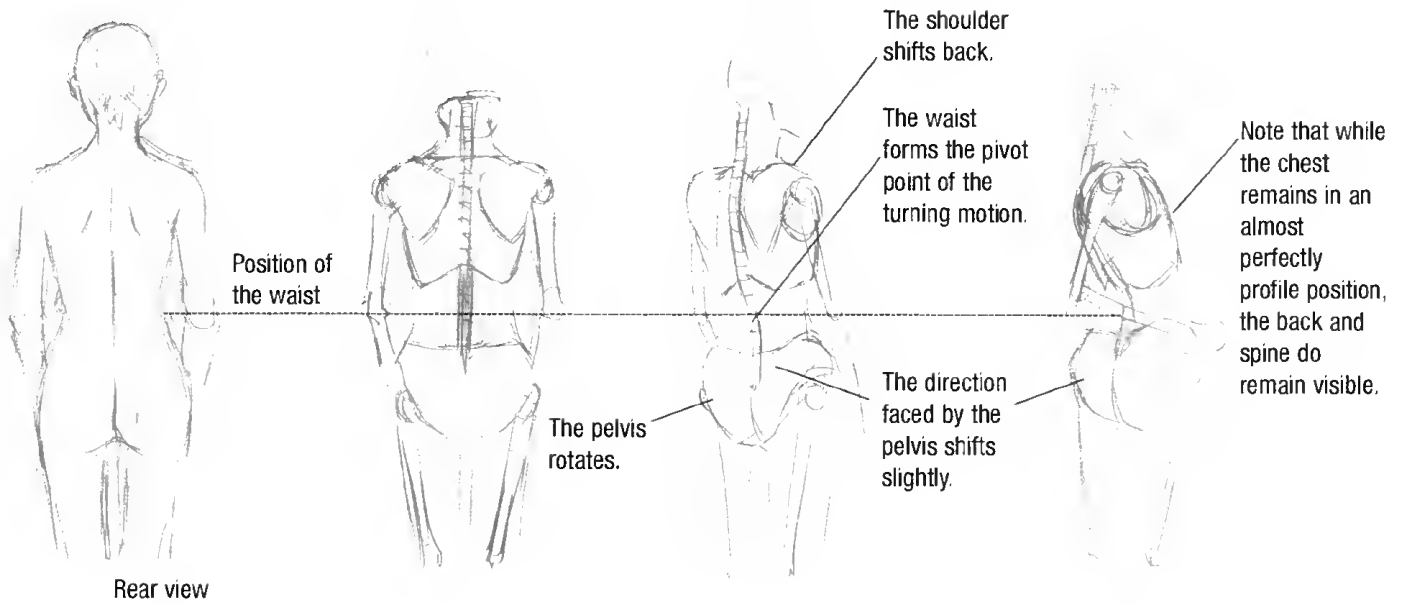
The front of the body seems to be held erect, making the back appear significantly arched.



The inverted "V" shape of the silhouette makes the backward arc appear even more pronounced.



Looking Back A Full-Body Action Involving Coordination of the Waist, Shoulders, and Neck



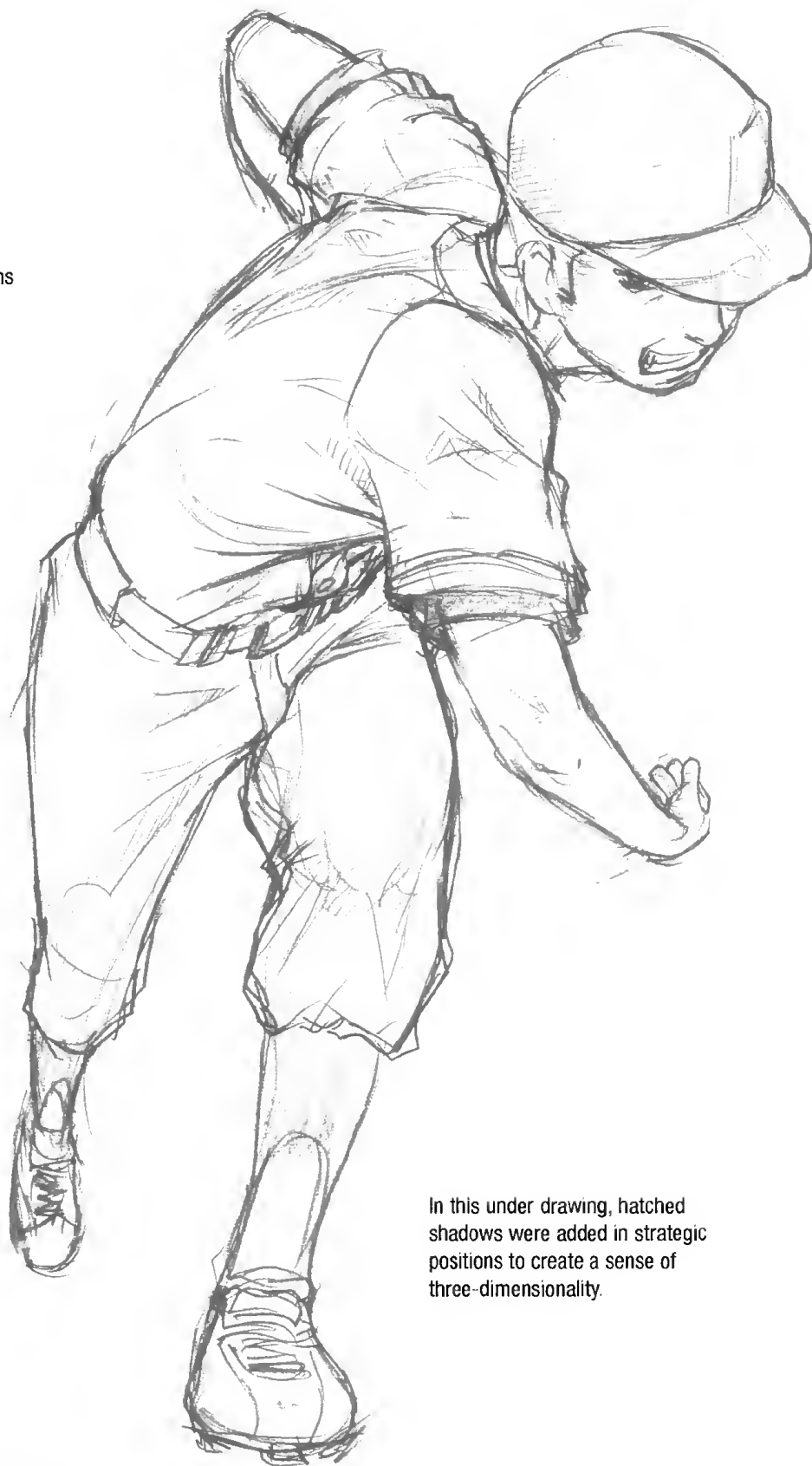
Throwing

The spine comes into view.



The pelvis remains facing forward.

Structural Diagram



In this under drawing, hatched shadows were added in strategic positions to create a sense of three-dimensionality.

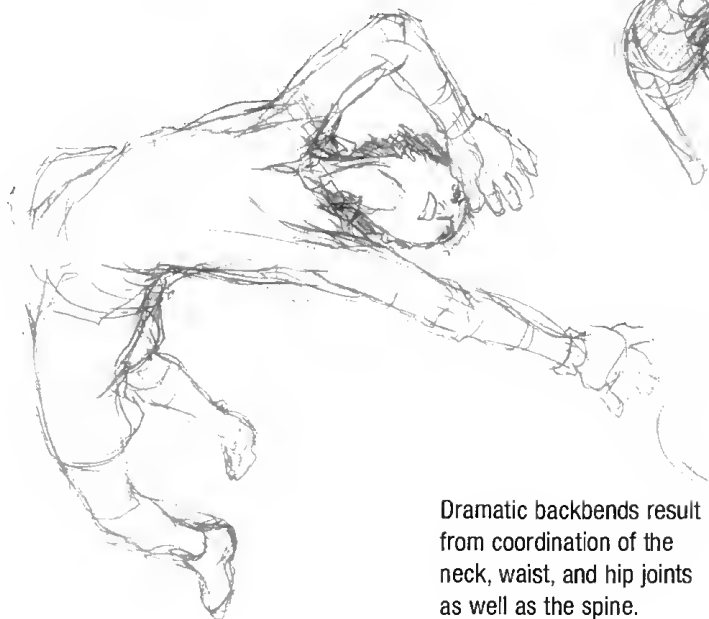
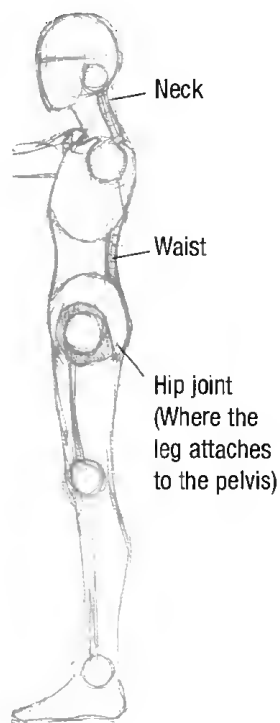


Ref. Fig.: Rough Sketch

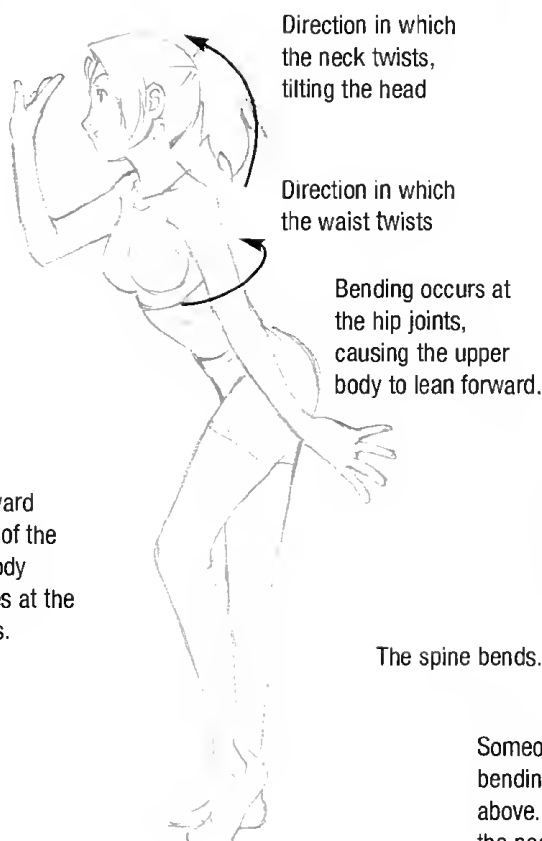
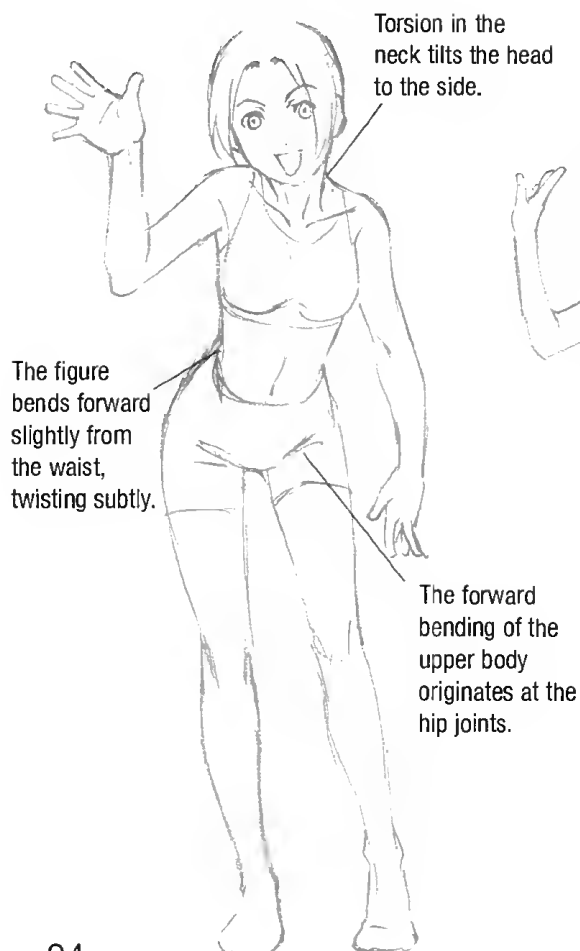
Motions Created by Bending and Twisting

Movement Resulting from a Synergy of the Spine, Neck, Waist, and Hip Joints

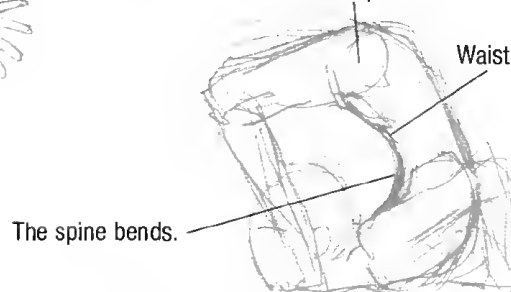
This imbues unaffected, unconscious actions as well as dramatic motions with a sense of movement.



Twisting and Bending Motions

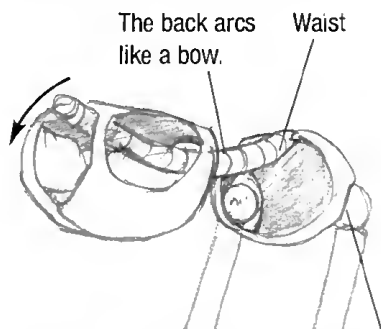


Significant bending occurs at the hips.



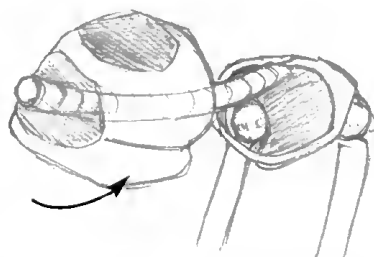
Someone with training might be capable of bending to the extent shown in the image above. However, the key points to note are the neck and the hips.

Motions Used in Exercise

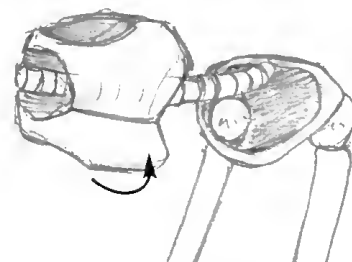


1. The body is lowered (i.e. leans forward).

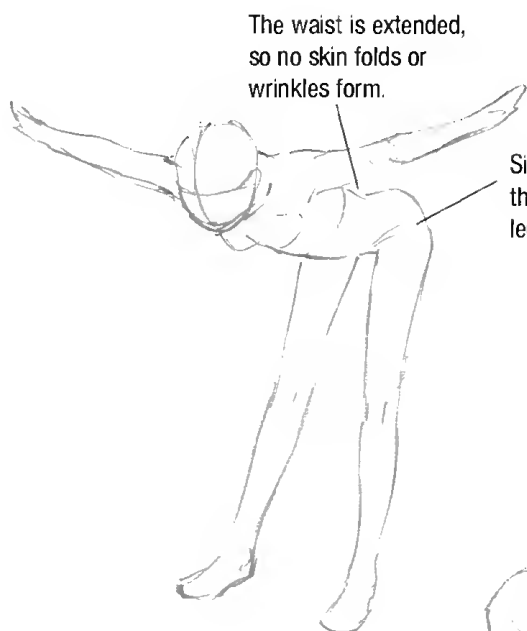
The forward bending action originates from the hip joints.



2. To create a twisting motion, the entire spine torques from the waist.

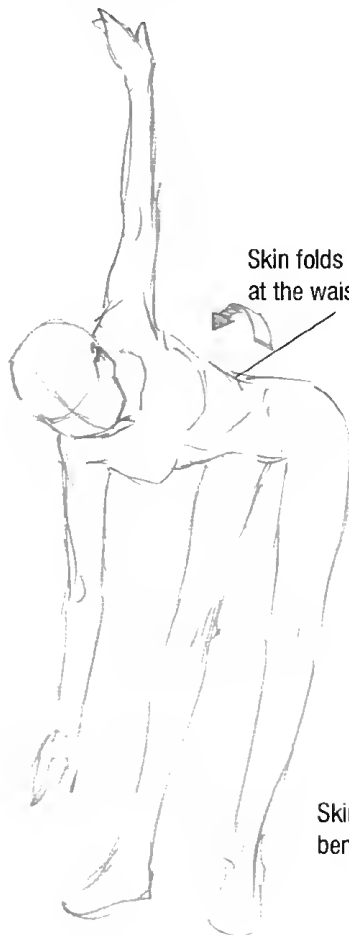


3. In a more pronounced twisting motion, the spine displays even more dramatic torsion.

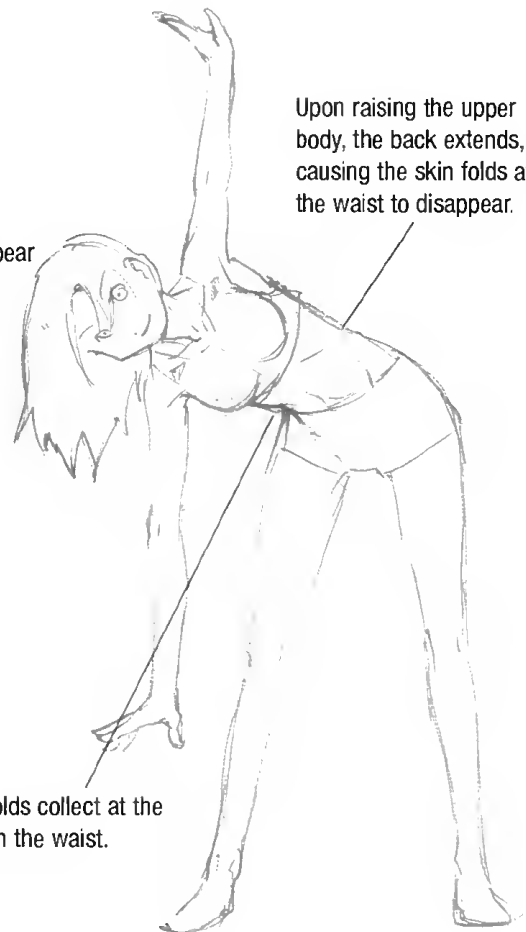


The waist is extended, so no skin folds or wrinkles form.

Since the act of bending originates from the hips, skin folds do form where the legs meet the pelvis.



Skin folds appear at the waist.



Upon raising the upper body, the back extends, causing the skin folds at the waist to disappear.



The back arcs rearward.

The contour marking where the legs meet the pelvis becomes pronounced.

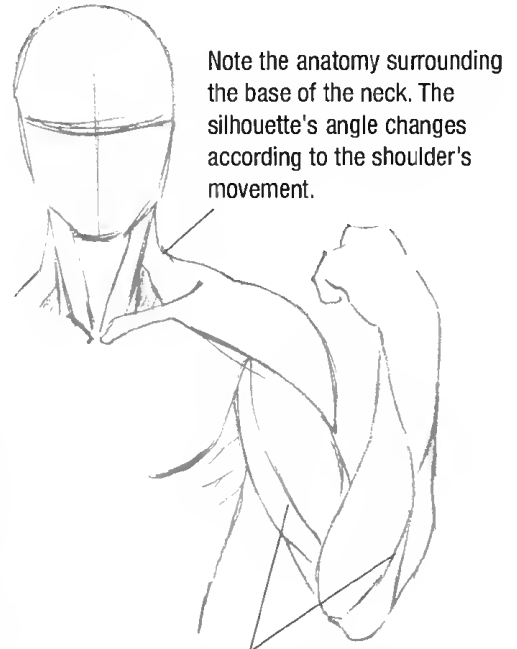
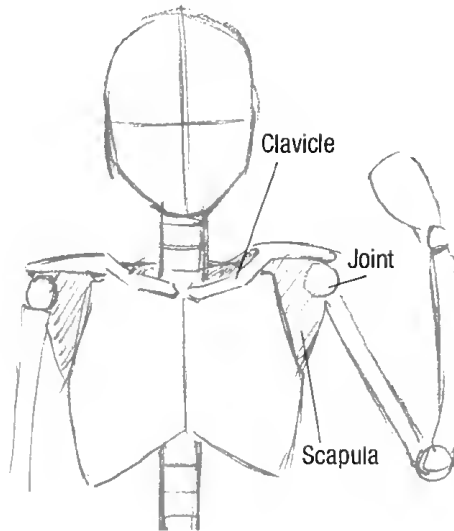
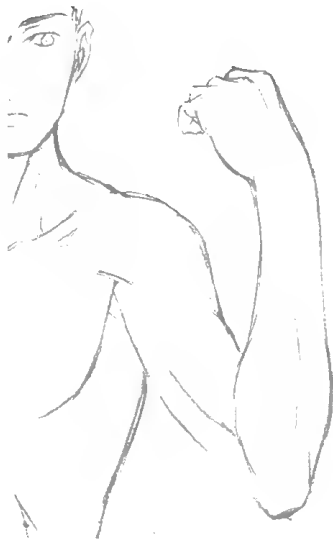
Skin folds collect at the bend in the waist.

3. Basic Shoulder and Arm Connections and Movement

The shoulder's joint comprises the scapula and the clavicle. Take the time to learn the structures of the arm and the shoulder.

Structure of the Shoulder and Muscles of the Arm

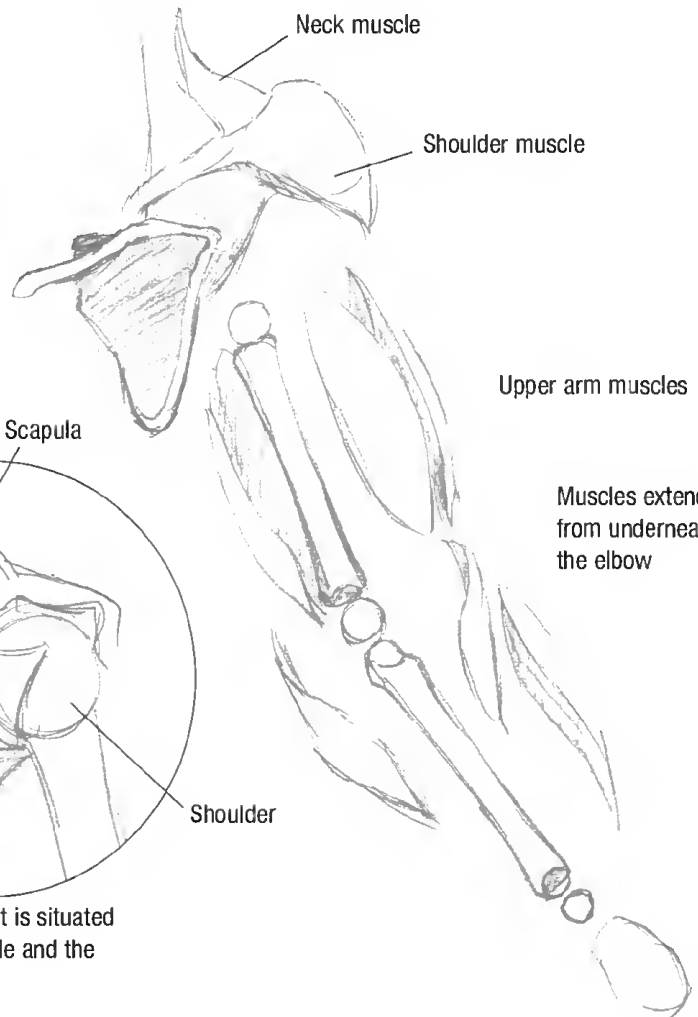
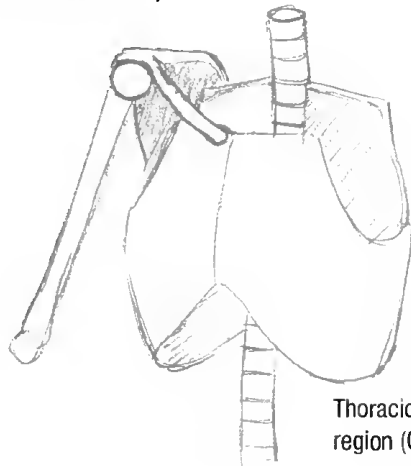
Front View



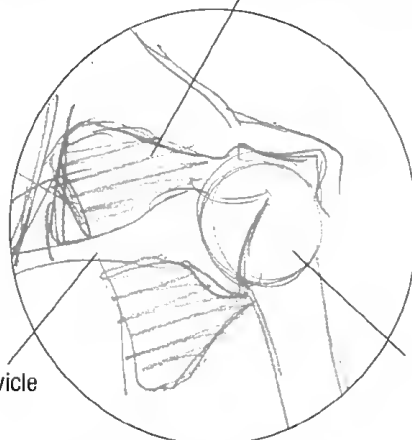
These contours indicate boundaries between bulging muscles appearing on the arm's surface.

Skeletal Make-up

Muscles of the Shoulder and Arm



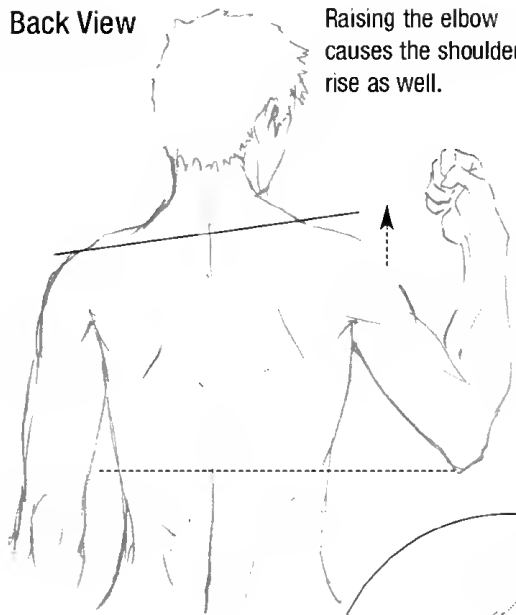
The scapula and clavicle form a pair. Draw them overlapping the thoracic region.



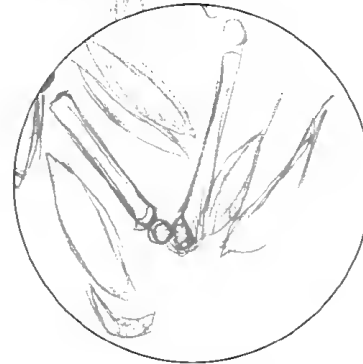
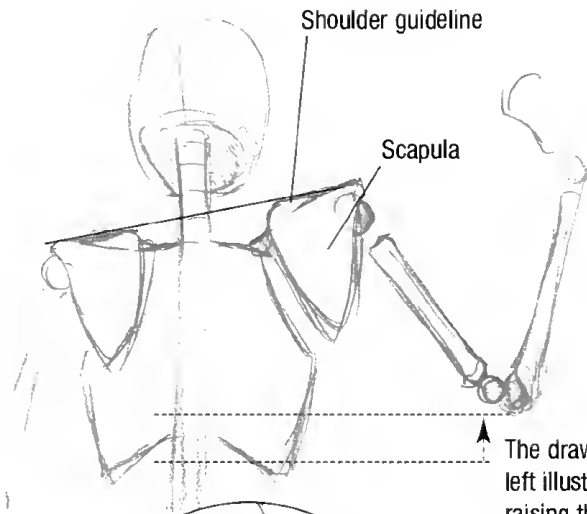
The shoulder's joint is situated between the clavicle and the scapula.

Back View

Raising the elbow causes the shoulder to rise as well.



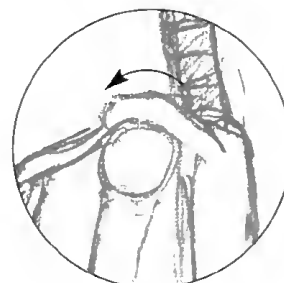
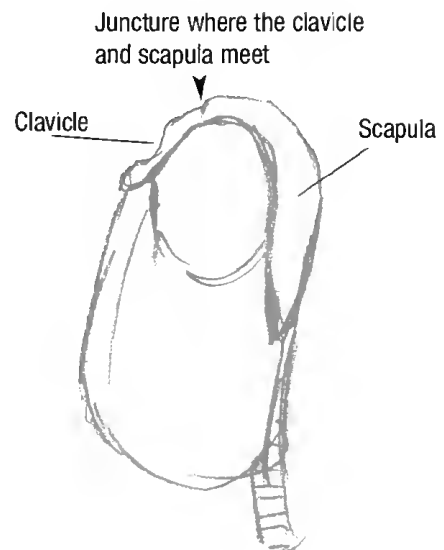
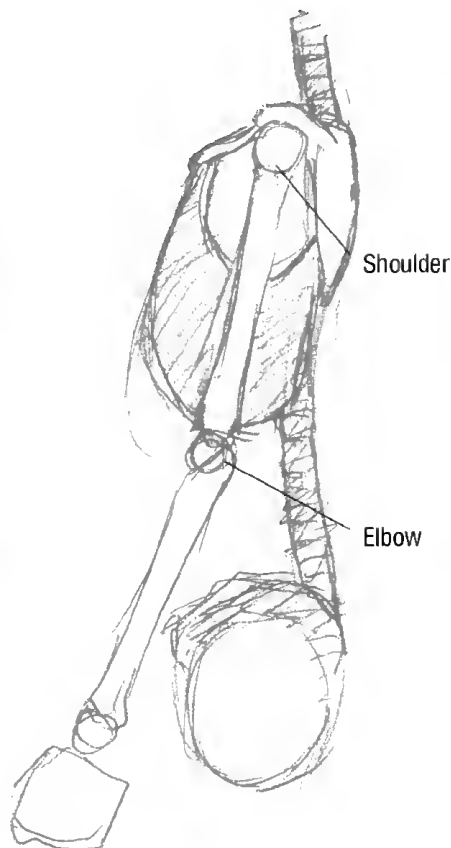
The muscles of the back expand broadly from the rear of the neck to the shoulders and the back.



Muscles of the arm

The drawing to the left illustrates that raising the elbow causes the scapula to rise, bringing the shoulder guideline to a sharper oblique angle.

Profile View

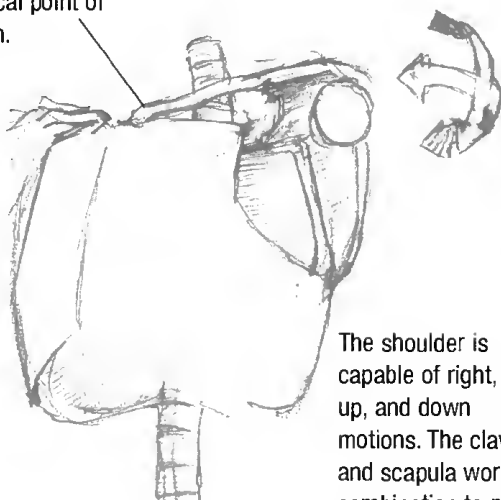


Shoulder joint

The majority of the scapula lies toward the back. However, a portion of the scapula wraps around to the front, forming part of the shoulder.

Shoulder Movement

The clavicle marks the focal point of motion.



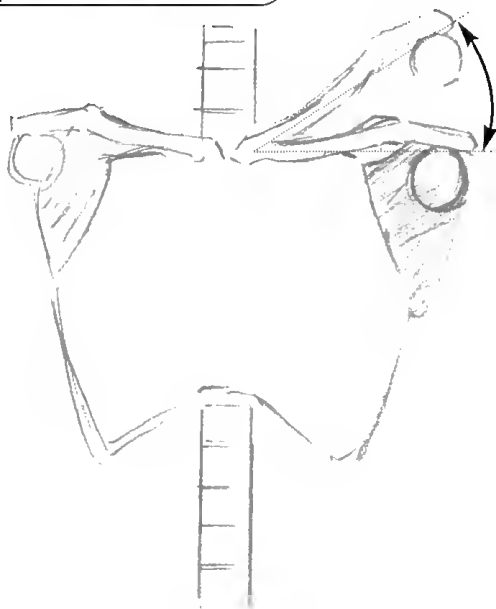
The shoulder's right, left, up, and down motions enable us to raise our shoulders and make them shift forward.

The shoulder is capable of right, left, up, and down motions. The clavicle and scapula work in combination to move along with the shoulder's motions.

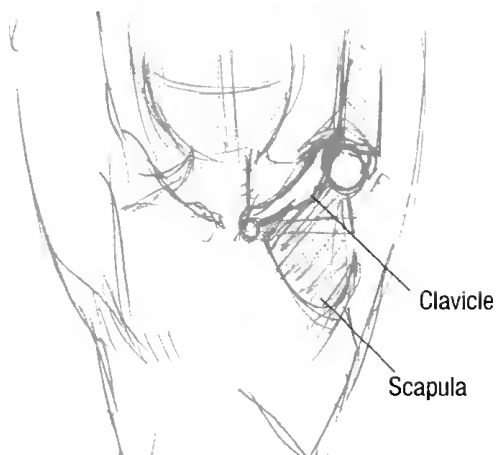
The shoulder rises in an up-and-down motion.



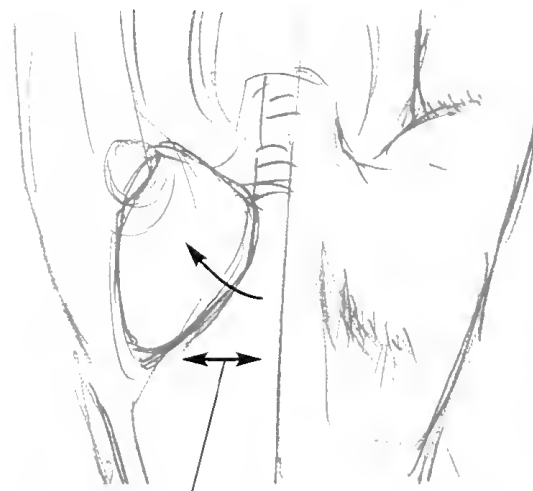
Up and Down Motions



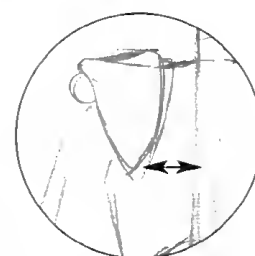
The clavicle shifts obliquely from where it attaches at the base of the neck.



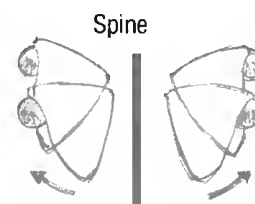
The clavicle and the scapula move in combination.



The distance between the scapula's lower region and the spine changes dramatically in association with the arm's movements. How the back is drawn should also change accordingly.

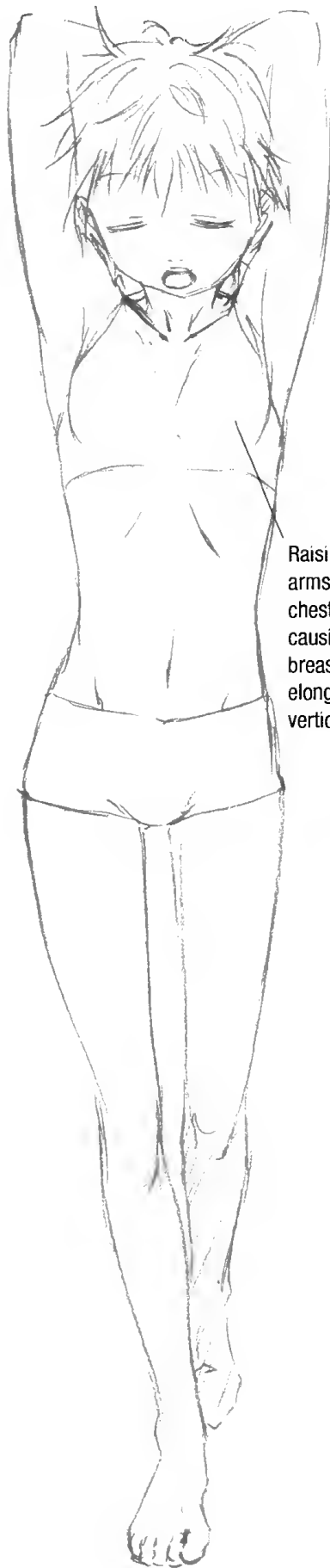


Normal position of the scapula

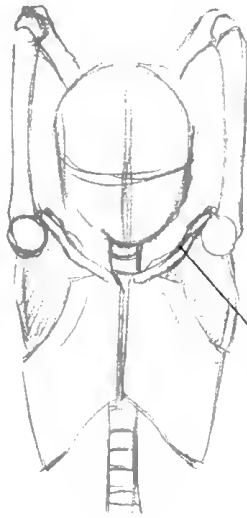


When both arms are raised, the scapulae move away from the spine, forming an inverted "V" shape.

Raising Both Arms



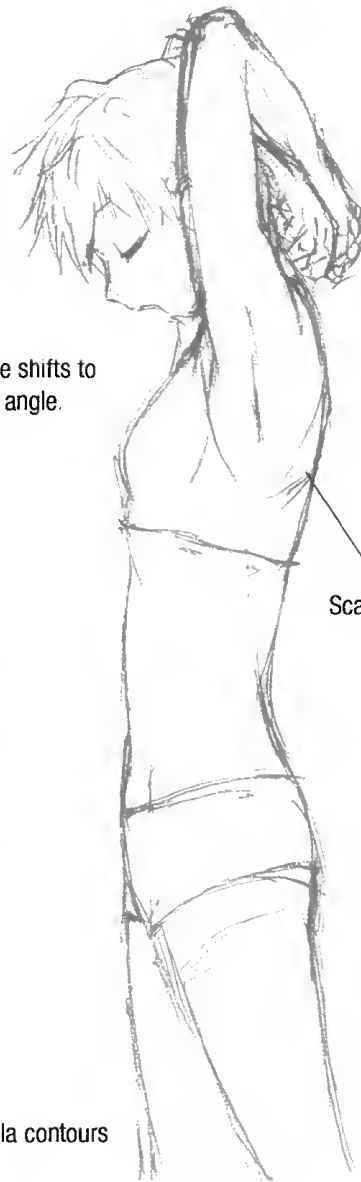
Raising the arms pulls the chest upward, causing the breasts to elongate vertically.



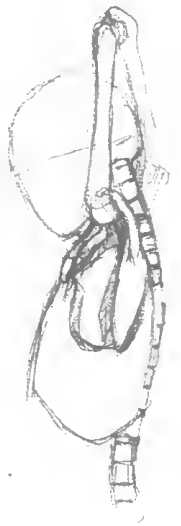
The clavicle shifts to an oblique angle.



Scapula contours



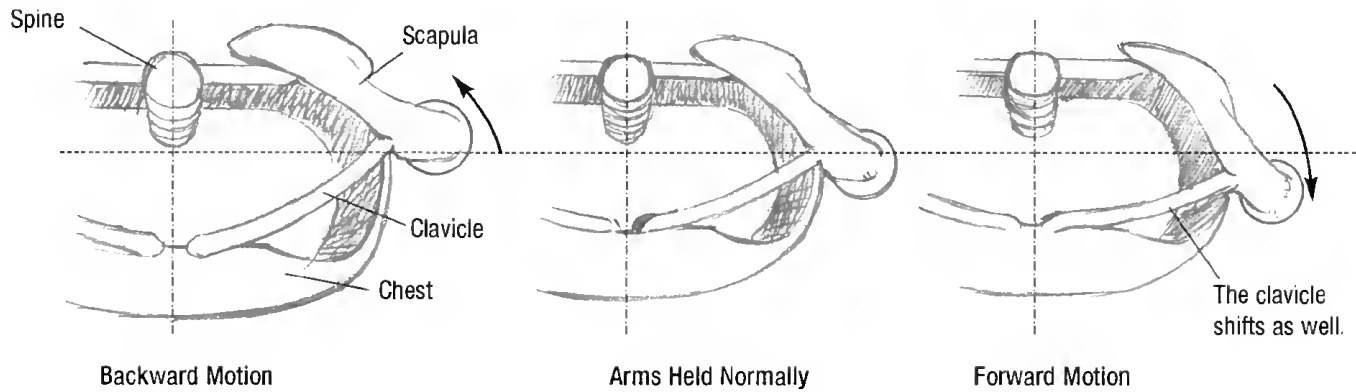
Scapula contour



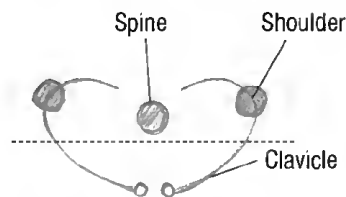
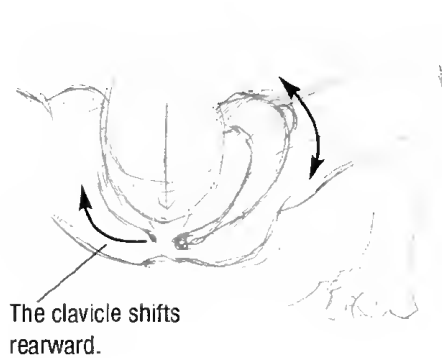
Failing to show movement in the scapula and clavicle will make the character appear like a stiff robot.

Forward and Backward Motions

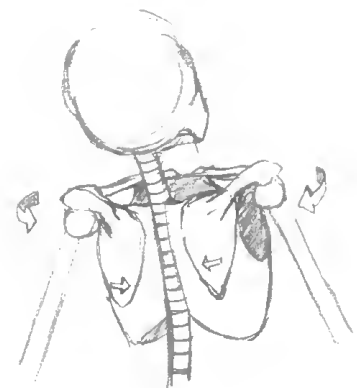
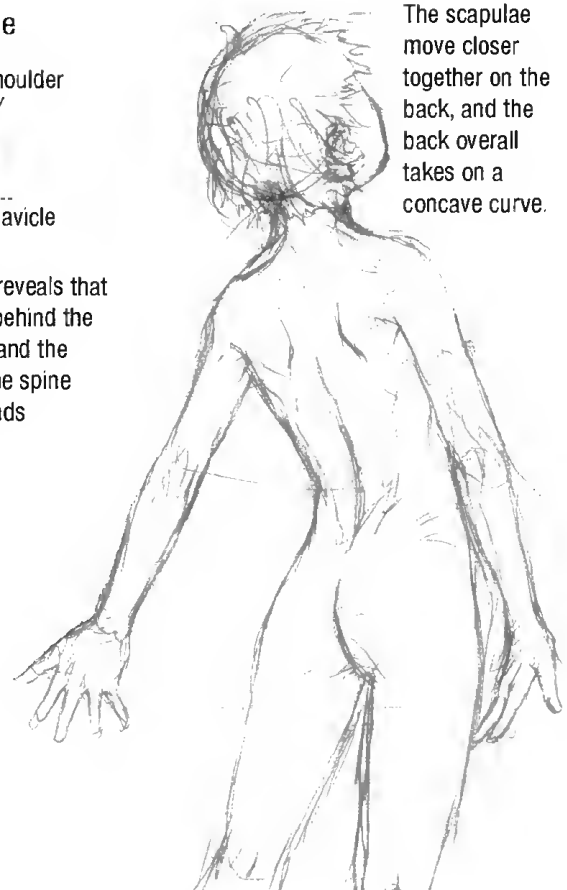
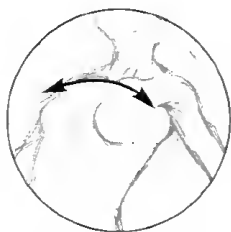
The image below shows a cross-section of the torso from above. Note the scapula's scope of movement.



Backward Motion of the Arm: The Scapula Moves toward the Spine



Looking directly down at the torso reveals that the shoulders are actually located behind the spine. The flesh covering the back and the muscles underneath shift toward the spine and contract, while the chest expands considerably.



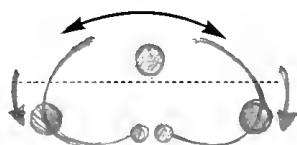
When the arms support the body's weight, the scapulae cause pronounced bulges.



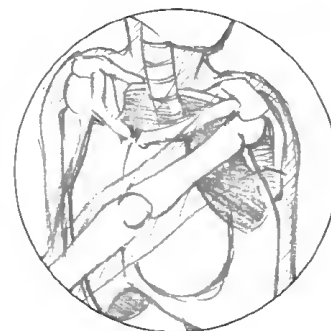
Forward Motions of the Arm: Outward Shifting of the Scapulae



The clavicle projects forward.



When the arms shift forward, the back muscles are pulled, causing the back to round.



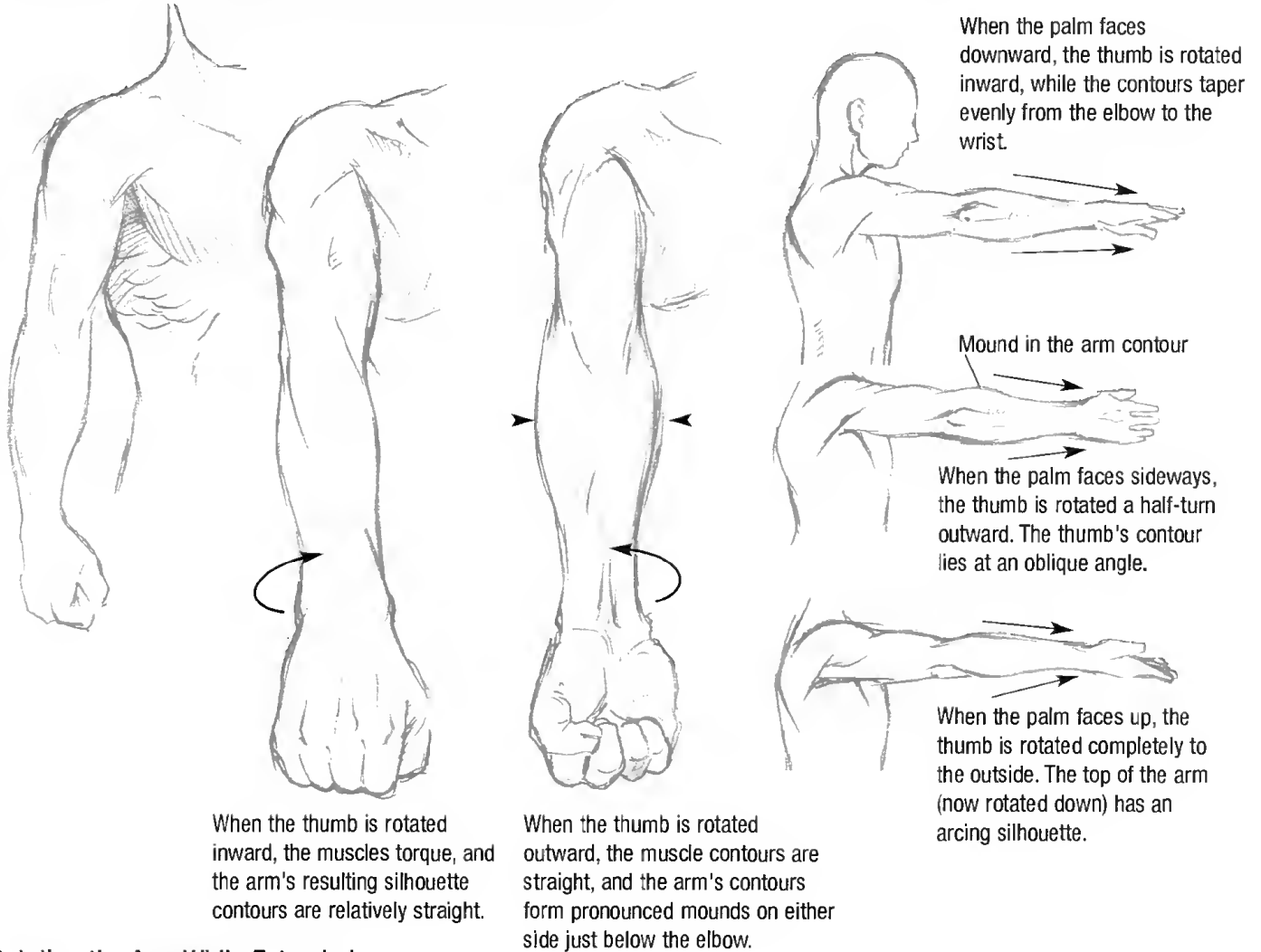
When one arm is extended forward, the clavicle becomes partially hidden by the bulge of the shoulder's muscles.

The rounded back suggests physical might.

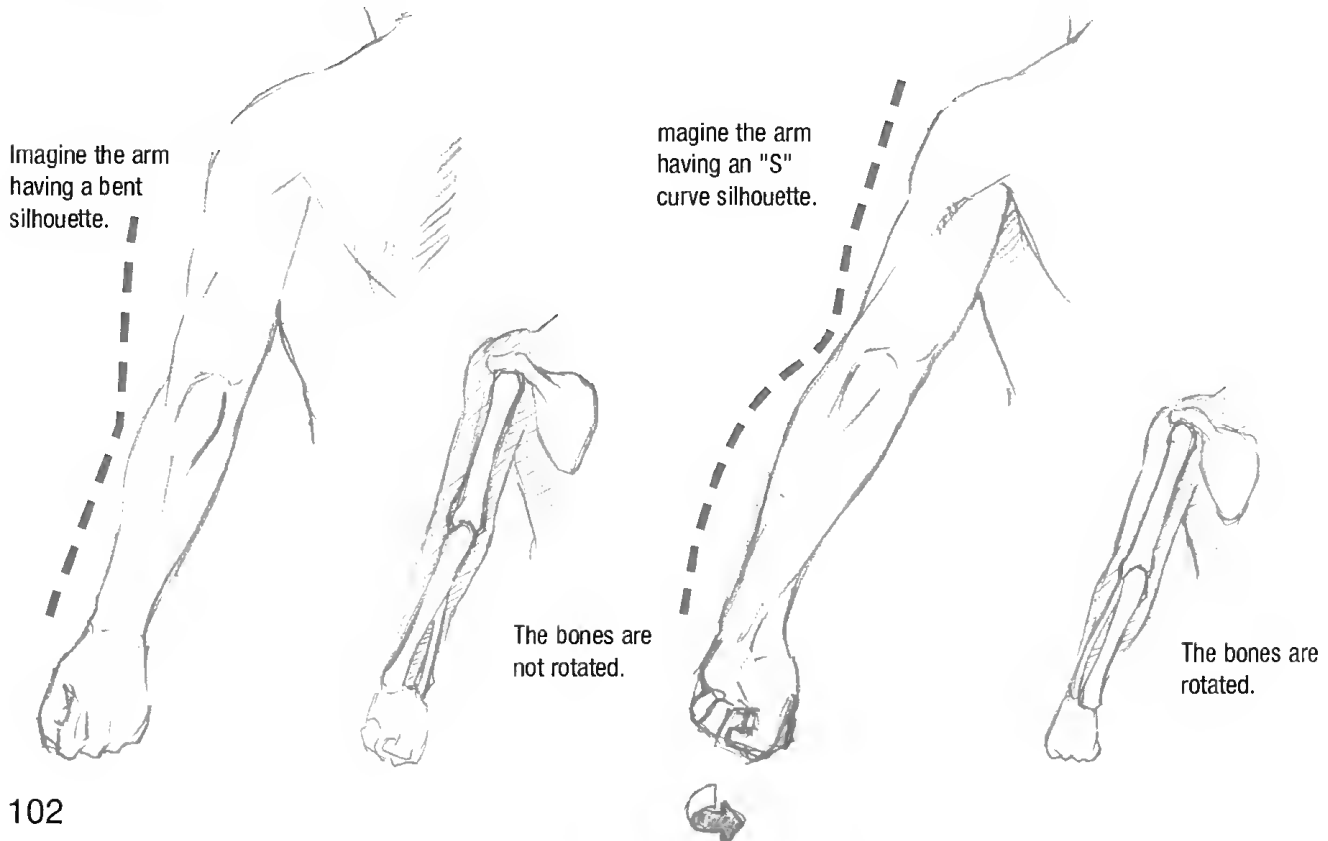


The arms contours change when it turns. In particular, take careful note of the dramatic changes that occur in the contour lines from the elbow to the wrist.

Extending the Arm Straight Forward and Turning the Arm

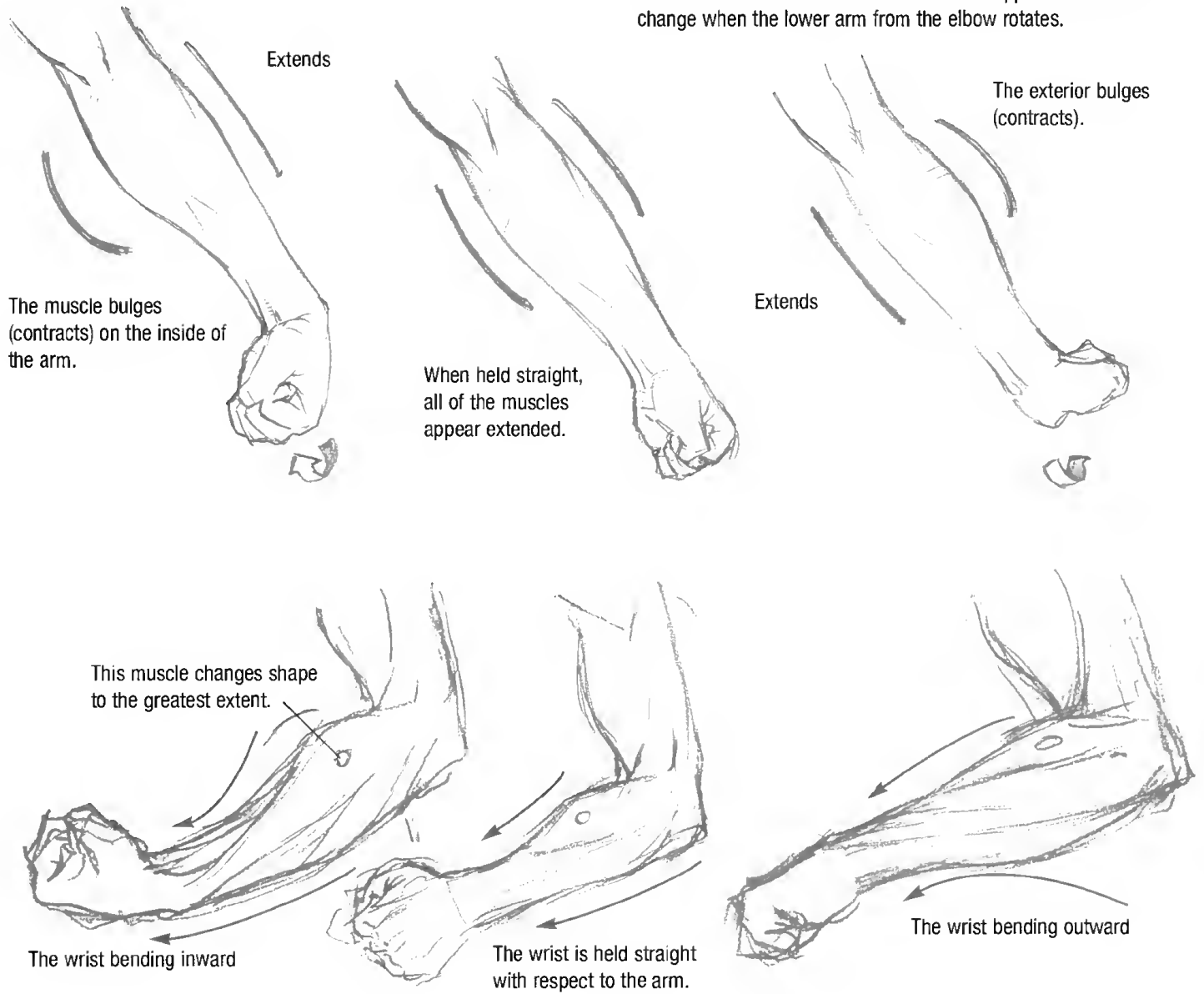


Rotating the Arm While Extended

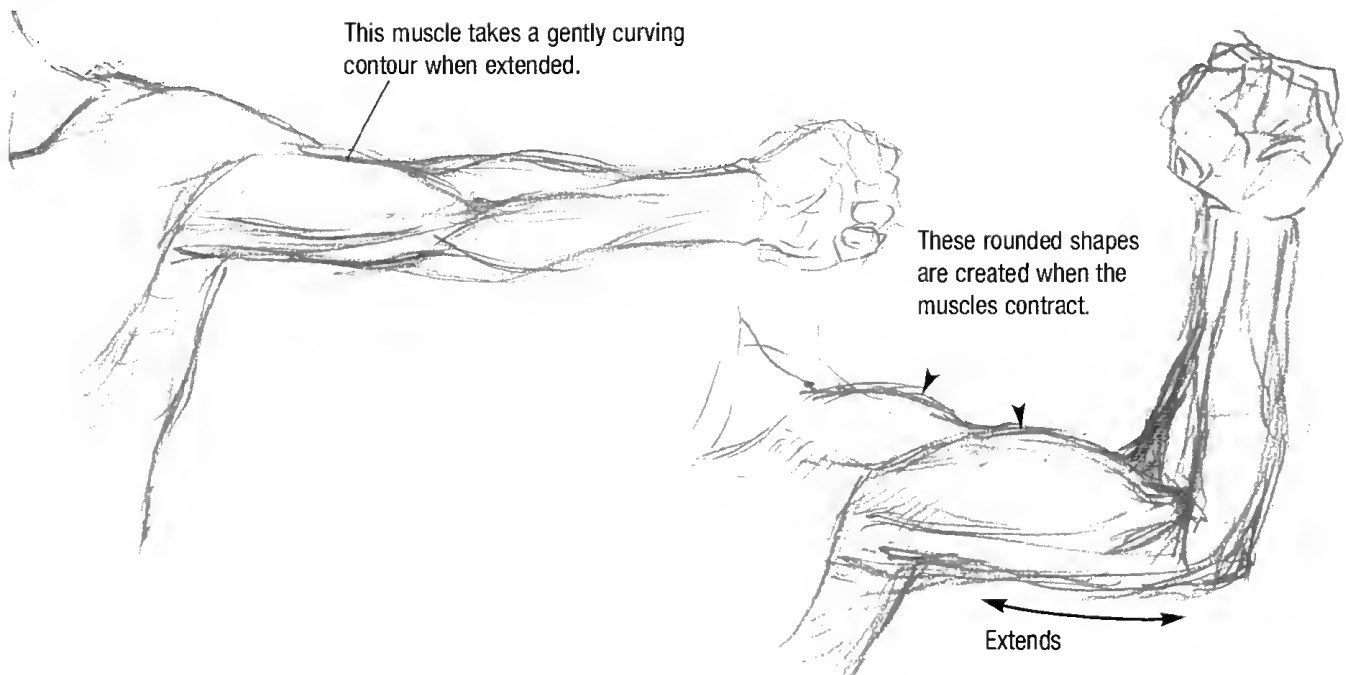


Rotating the Wrist

The arm's silhouette changes when the wrist moves, causing the arm's muscles to stretch and contract. The upper arm does not change when the lower arm from the elbow rotates.



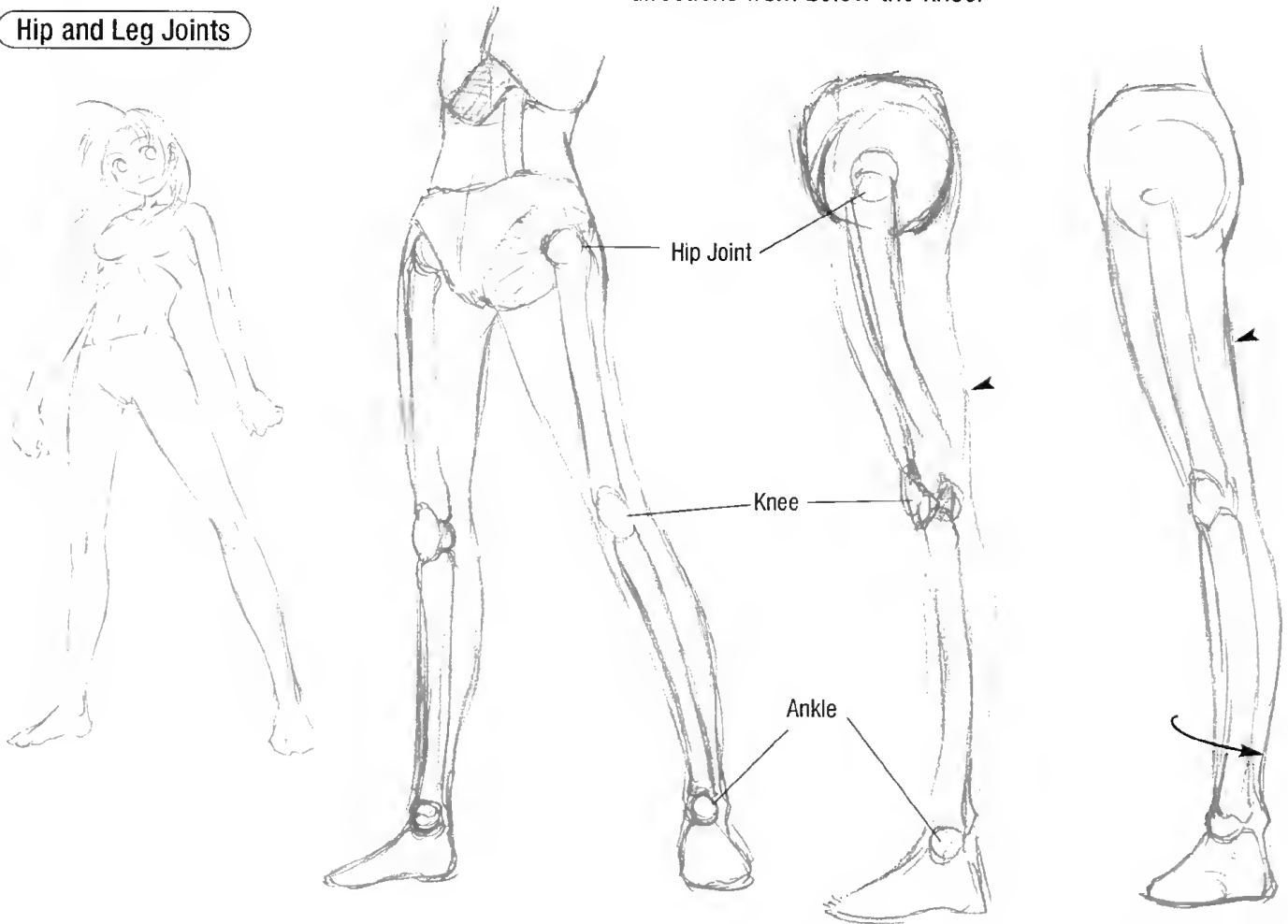
Bending the Arm



4. Basic Leg Structure and Movement

The legs' contours change as the leg shifts (i.e. changes direction) at the hip. Note that the leg does not shift directions from below the knee.

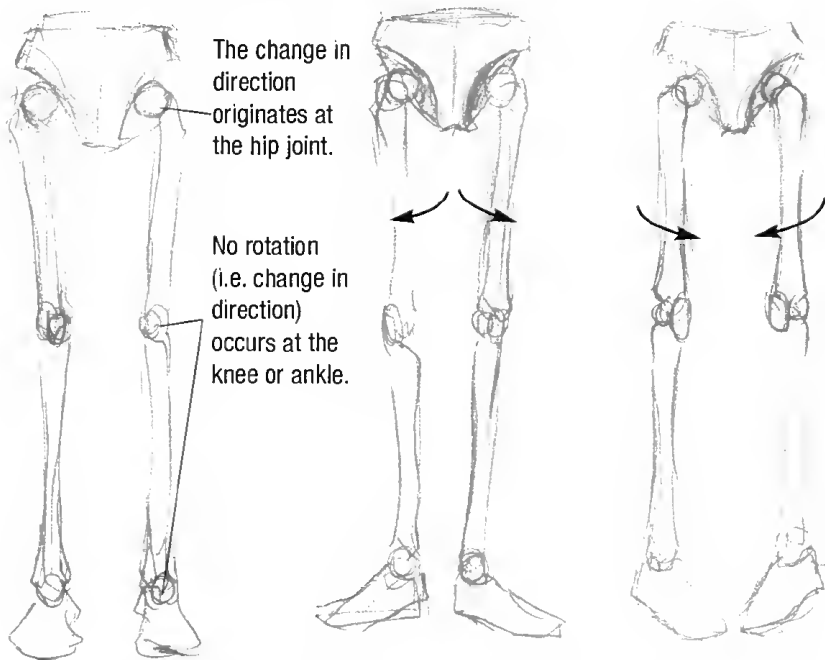
Hip and Leg Joints



Shifting Directions from the Hip

The swell of the calf becomes prominent in profile view.

When the toes are turned out, the legs' silhouettes follow flowing, curvilinear contours.



The leg held straight

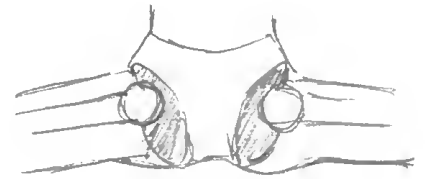
The above shows the legs (toes) turned outward. This illustrates the extent to which a normal human can turn the toes outward without special training.

Toes turned inward (i.e. held pigeon-toed)

Major Leg Muscles



Side (Straddle) Split

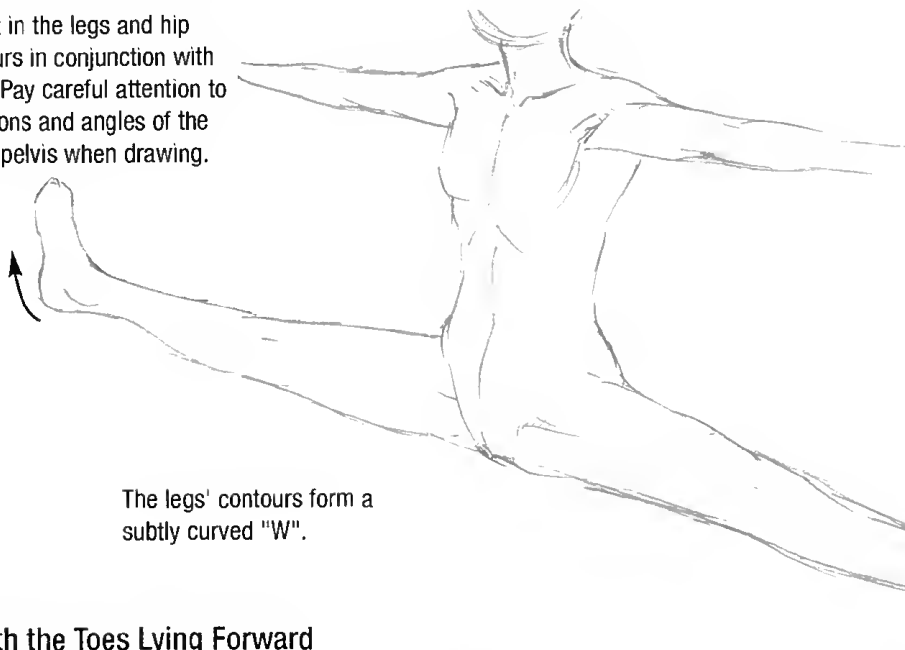


The legs are spread 180°.

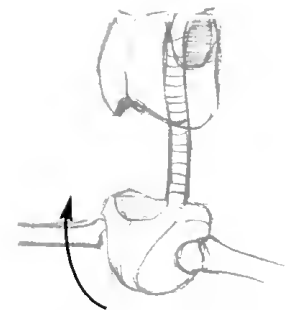


Split with the Toes Pointed Up

Movement in the legs and hip joints occurs in conjunction with the waist. Pay careful attention to the directions and angles of the waist and pelvis when drawing.

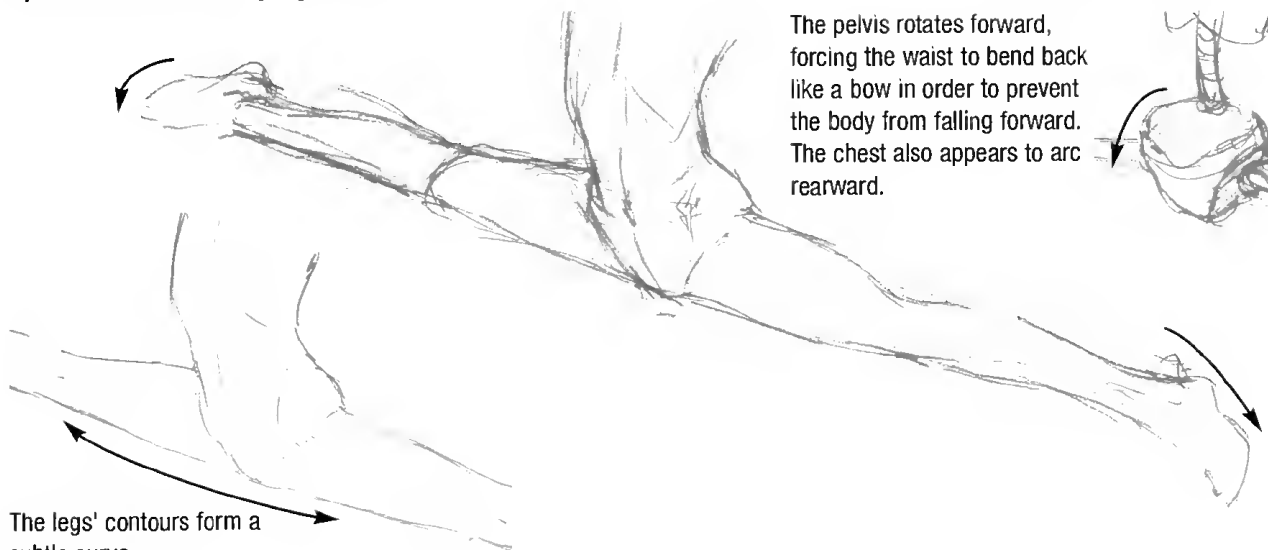


The legs' contours form a subtly curved "W".

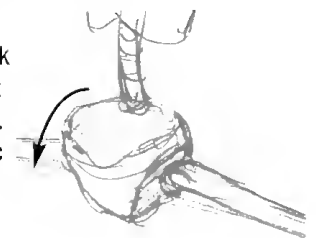


The spine tilts rearward, while forming a slightly slouched posture.

Split with the Toes Lying Forward

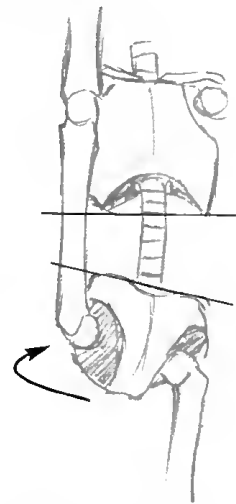


The pelvis rotates forward, forcing the waist to bend back like a bow in order to prevent the body from falling forward. The chest also appears to arc rearward.

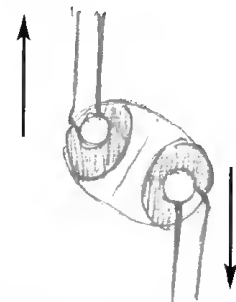


The legs' contours form a subtle curve.

Front and Back (Up and Down) Motions



Torsion occurs at the waist when a leg swings forward or back.



The above shows a forward split from directly beneath the figure or a high kick looking straight at the figure. The waist (pelvis) is forced to torque so that the raised and lowered legs can be held in a vertically straight position.



The legs are capable of spreading to almost 180°.

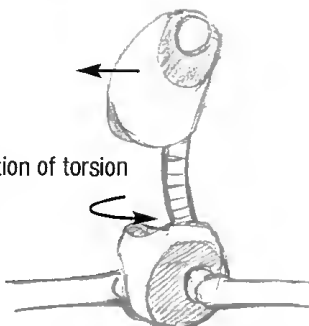
The chest turns to an almost perfectly profile position.

The pelvis turns until its rear comes into view.

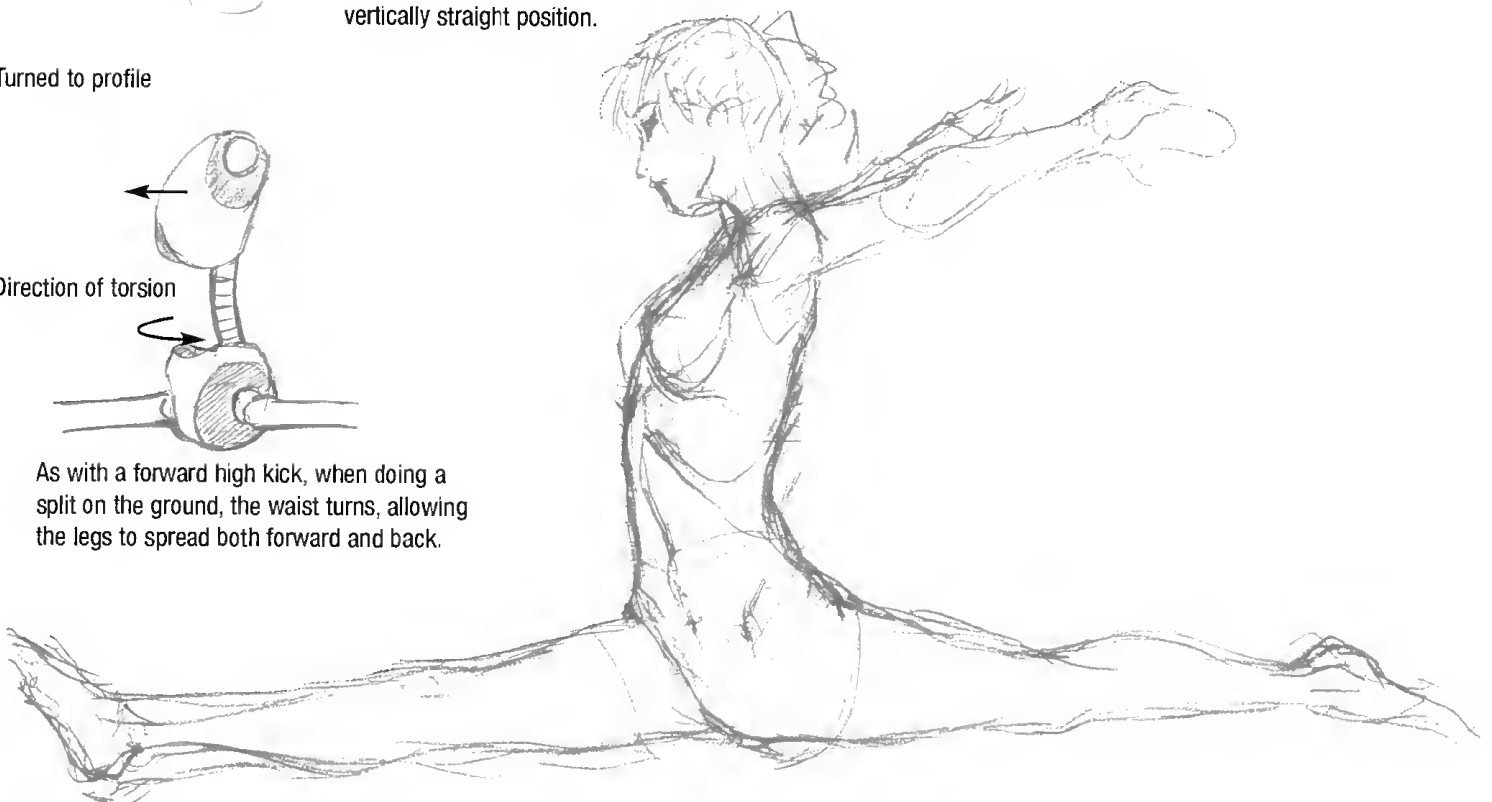


Turned to profile

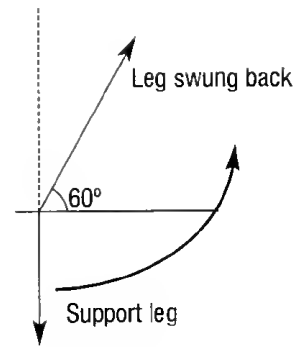
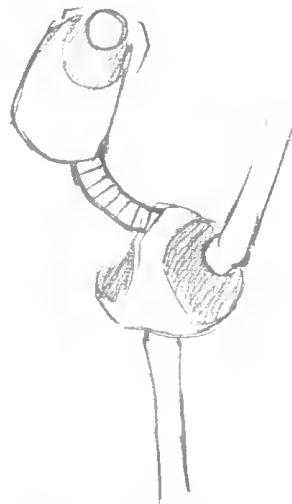
Direction of torsion



As with a forward high kick, when doing a split on the ground, the waist turns, allowing the legs to spread both forward and back.

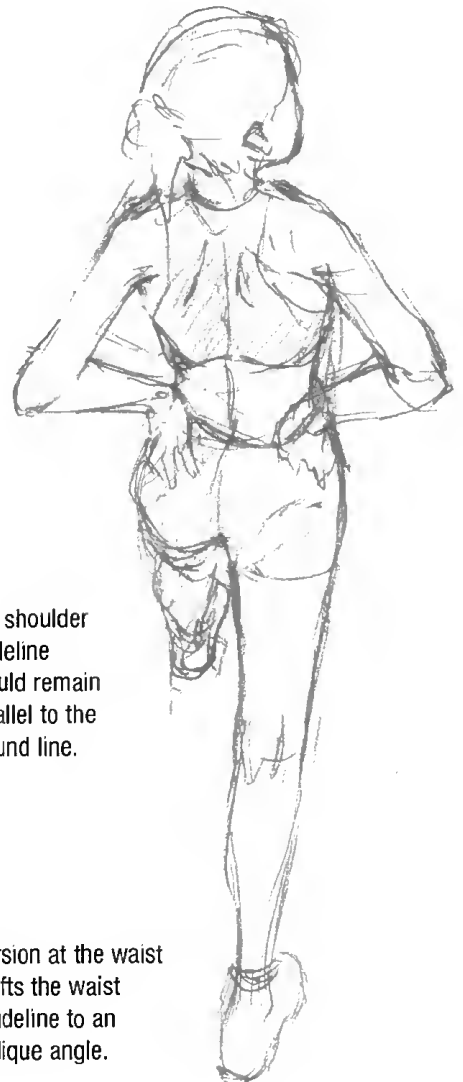


Arabesque



Torsion at the waist makes arabesque poses possible. However, unlike a forward high kick, the legs do not spread to a 180° angle.

Forward Lunges



The shoulder guideline should remain parallel to the ground line.

Torsion at the waist shifts the waist guideline to an oblique angle.

5. Basic Hand and Finger Structure and Movement

Visualize the hand as solid segments when attempting to capture its shape. Imagine the palm as divisible into four segments allowing movement.

Basic Hand Structure

Palm

The thumb segment looks like a bull's horn.

Fingers (conceived as a single segment)

Knuckle segment: band shaped

Main palm segment takes on a wedge shape

Creases appear where the palm connects to the wrist.

Conceive of creases as appearing where one "segment" meets another.

Thumb segment

Palm segment

Knuckle segment

Finger segment

Steps in Drawing

Thumb segment

Knuckle segment

Finger segment

Palm segment

①

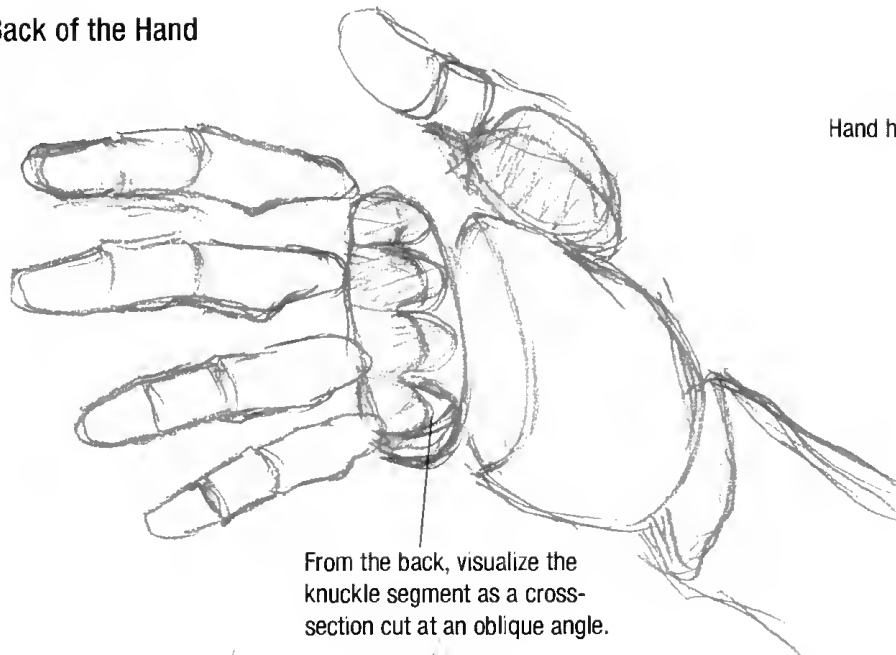
The layout sketch consists of the exterior contours of the form overall and offers a rough illustration of the borders between the four main segment-types.

②

This curved contour defines the swell at the thumb's base and creates a sense of three-dimensionality.

Take care when drawing where the base of each finger.

Back of the Hand

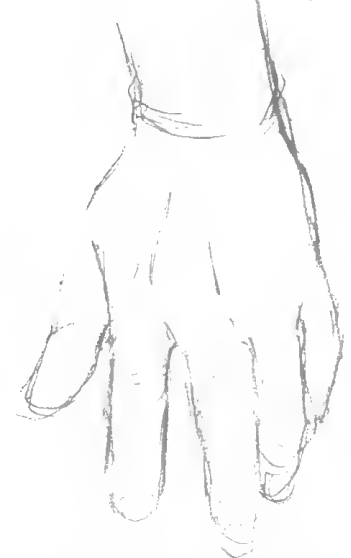


From the back, visualize the knuckle segment as a cross-section cut at an oblique angle.

Hand held in a relaxed position



Tensed hand



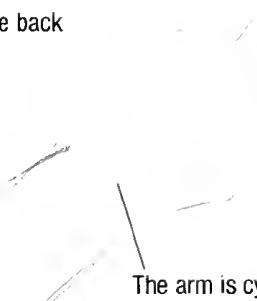
When the hand is rotated back, it tenses, causing muscle contours, etc. to appear on the back of the hand.

Contours of muscles, bones etc. appear when the hand tenses.

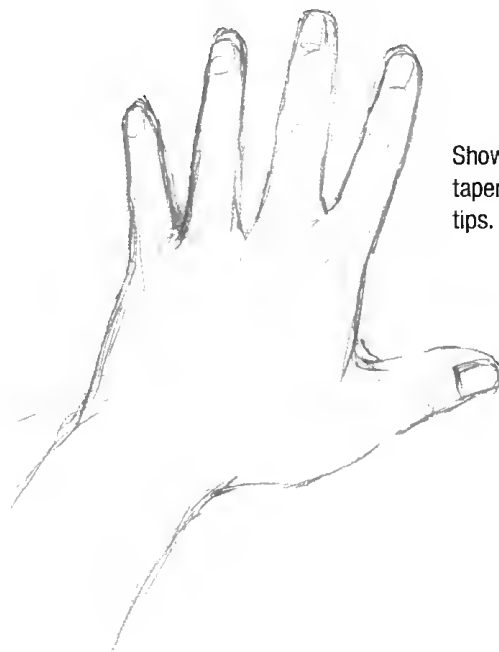


The silhouette of the back of the hand changes according to whether the hand is relaxed or tense.

Draw a layout of the back of the hand as two segments.

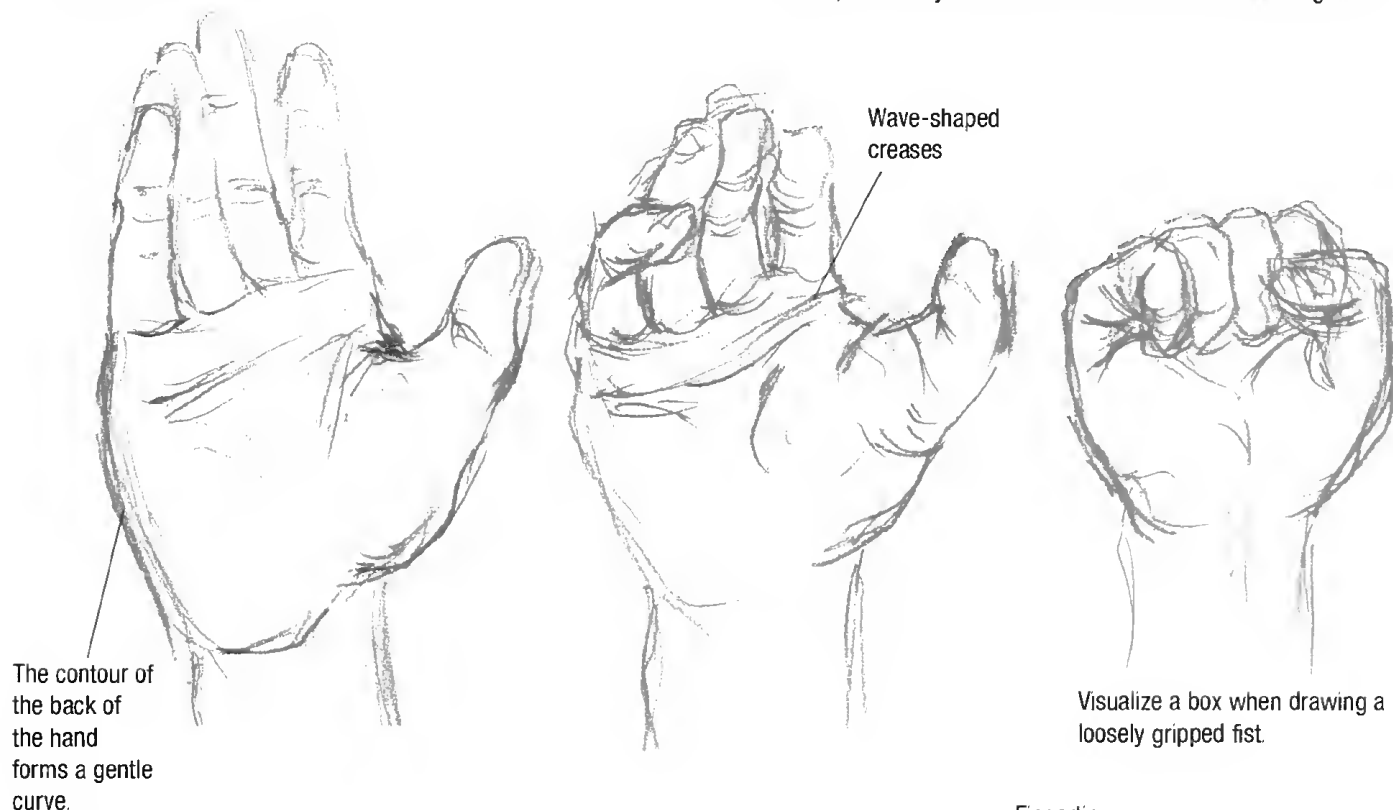


The arm is cylindrical, so use a curve to define where the arm meets the wrist.

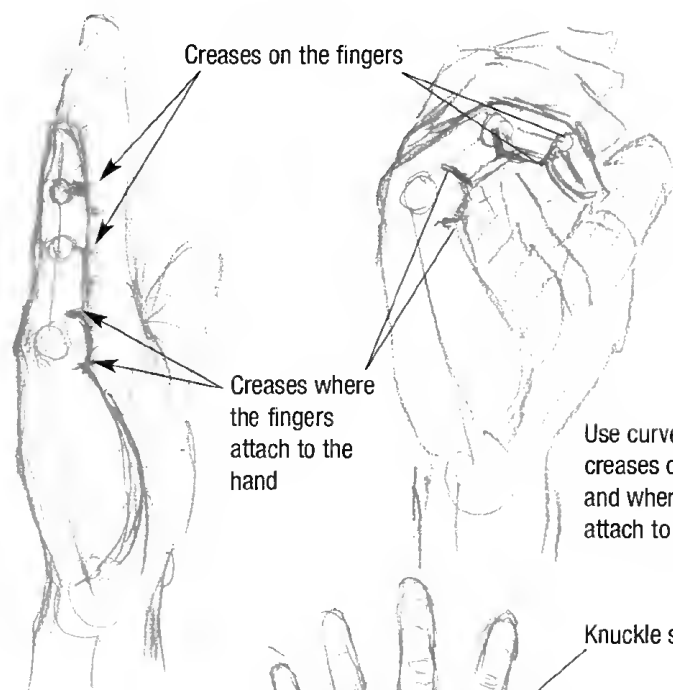


Show the fingers tapering toward the tips.

Creases in the skin form where one basic "hand segment" meets another, as these junctures also constitute where bending occurs.



Creases Form on Four Locations



When the hand is gripped in a fist, the tips of the fingers touch this part of the palm.

Fingertip



Use curved contours for creases on the fingers and where the fingers attach to the hand.

Base of the fingers (i.e. the knuckles)

Key regions where bending occurs in the hand

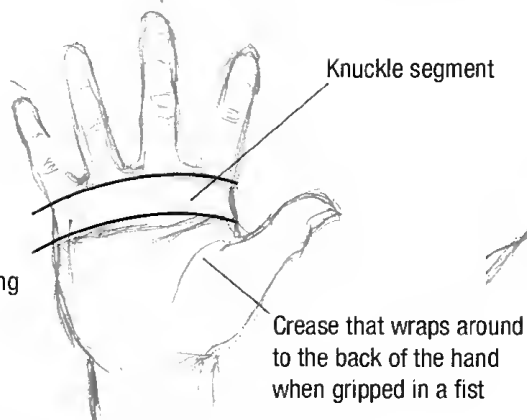
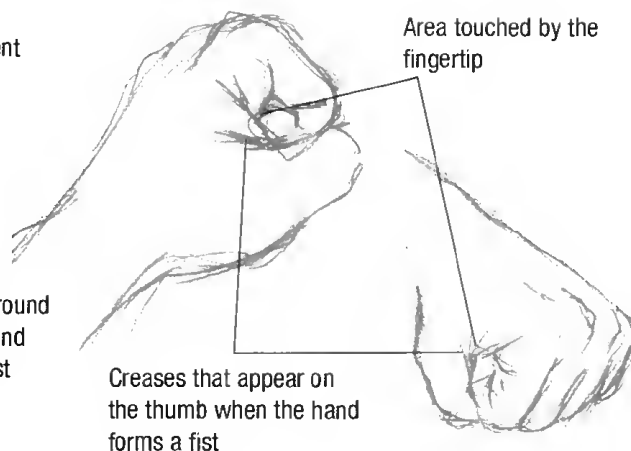
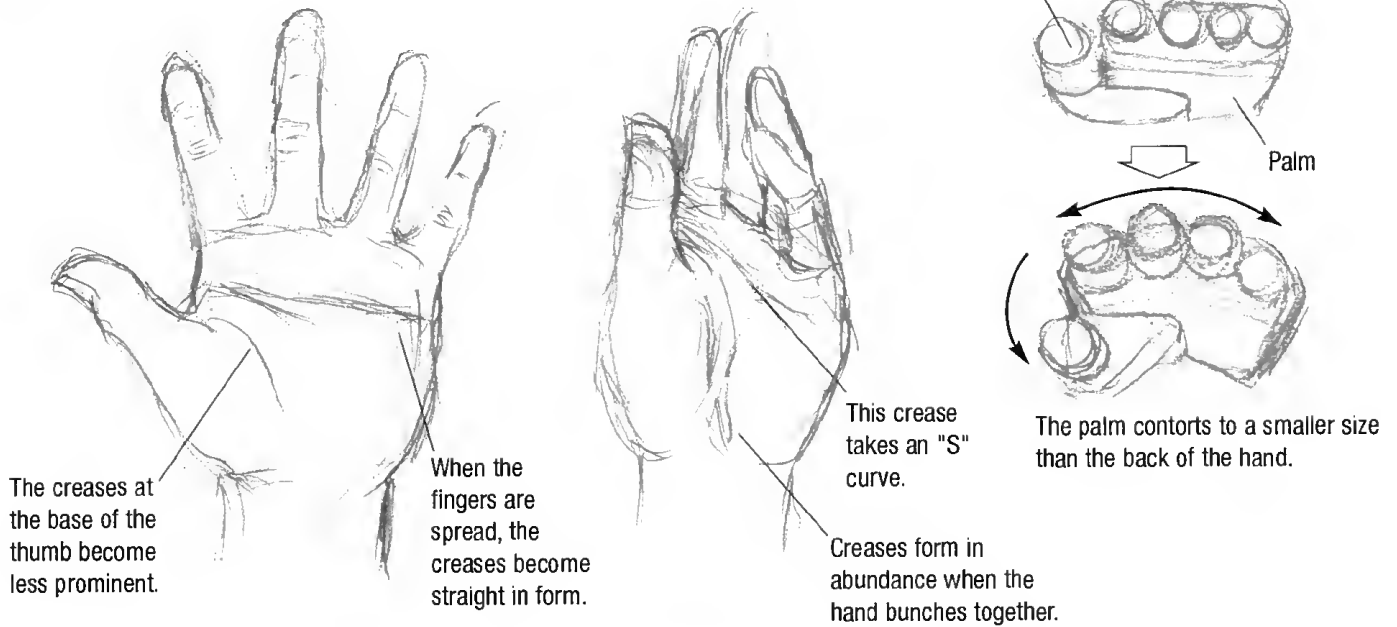


Image Showing Where Bending Occurs When the Hand Forms a Fist

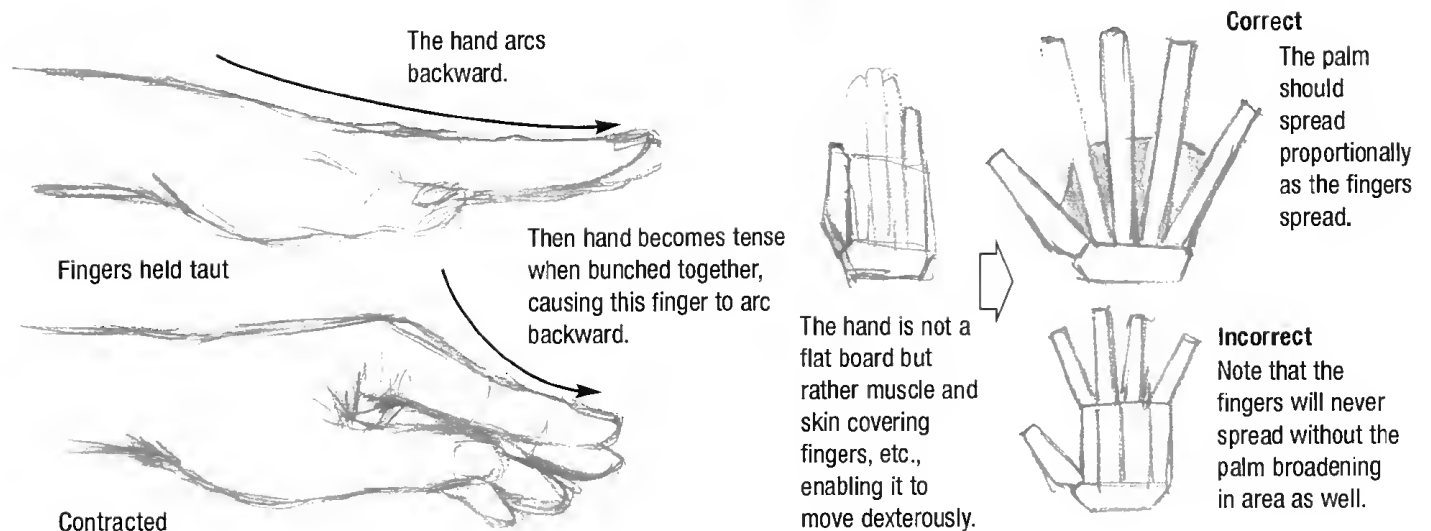
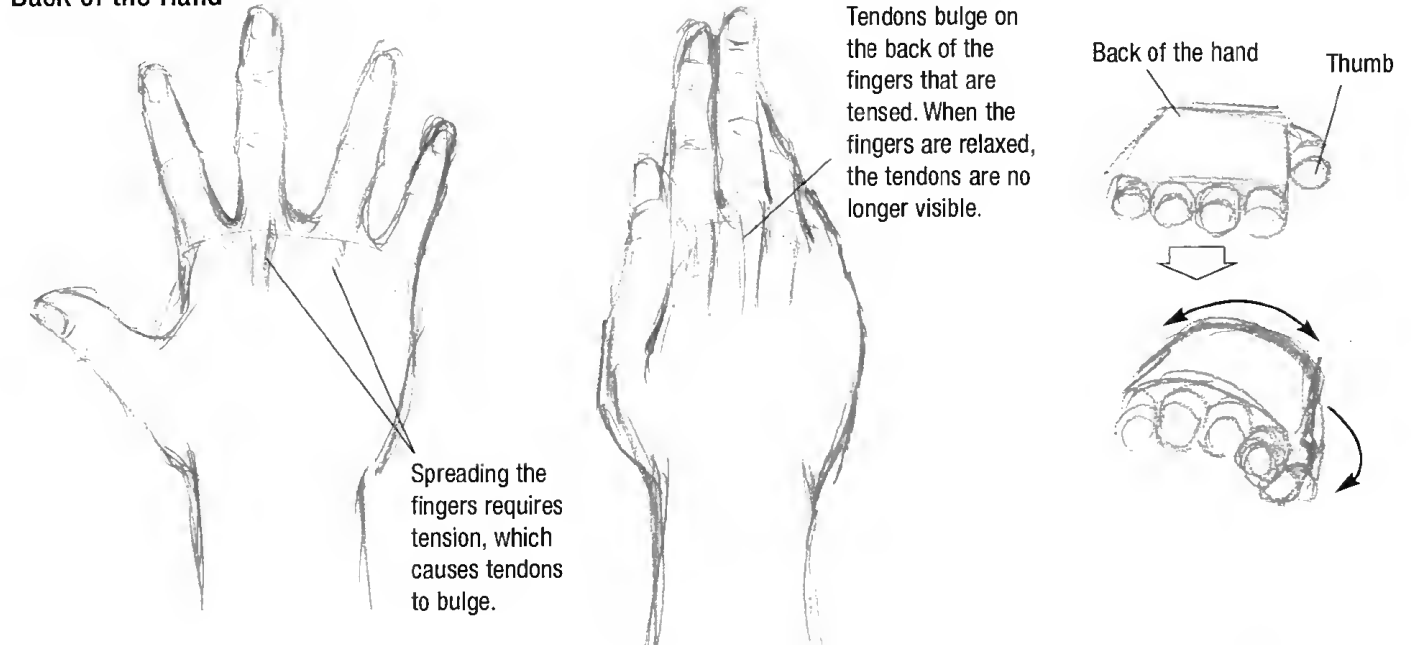
Area touched by the fingertip



Palm



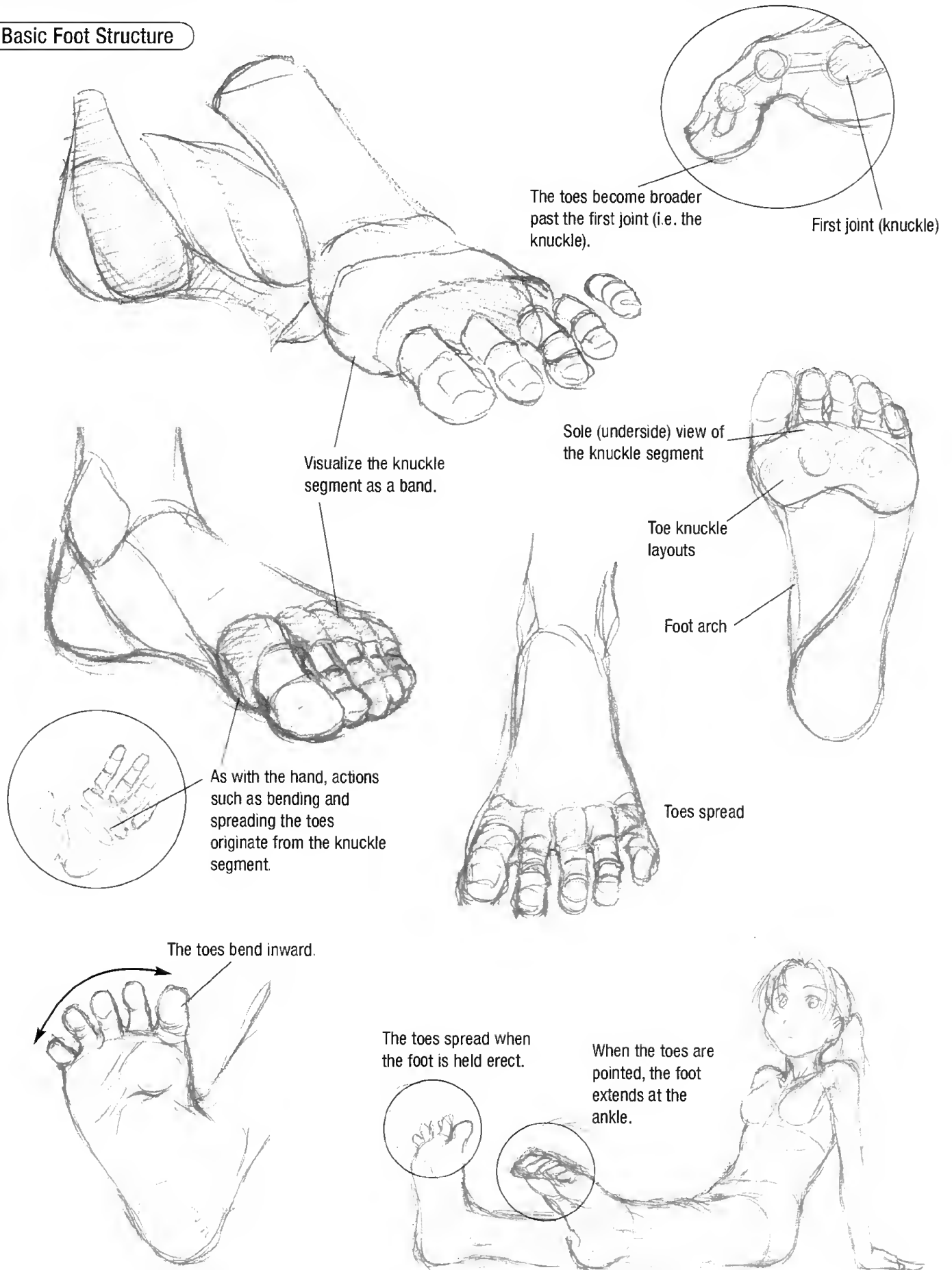
Back of the Hand



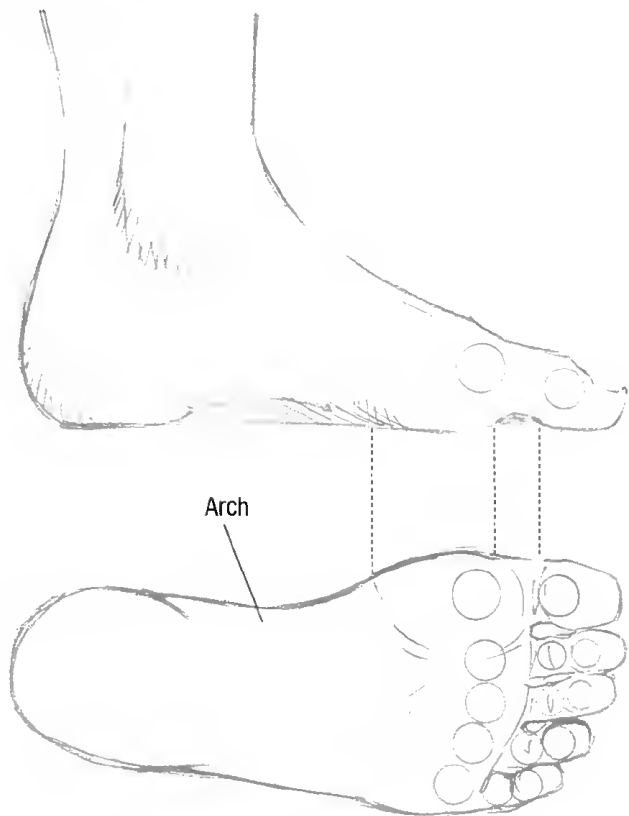
6. Basic Leg Structure and Movement

Like the hand, conceive of the foot as including a segment where the toes attach to the foot.

Basic Foot Structure

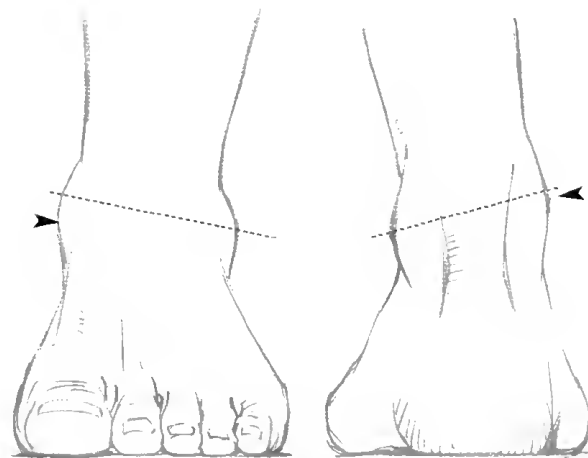


Basic Forms

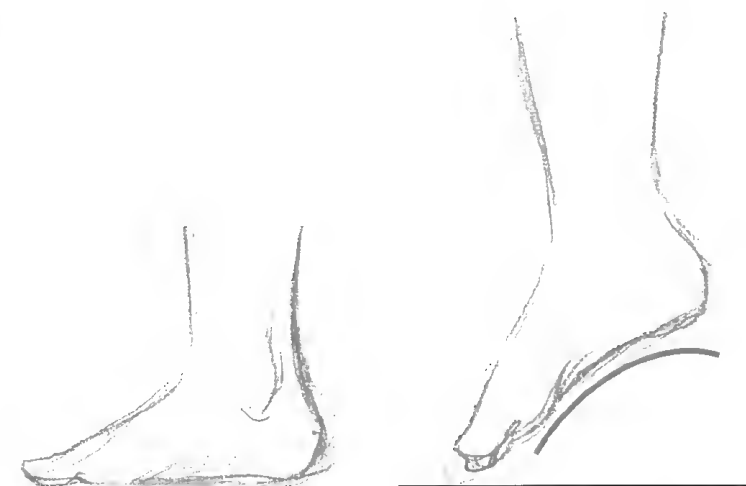


Arch

Circles denoting knuckle layouts

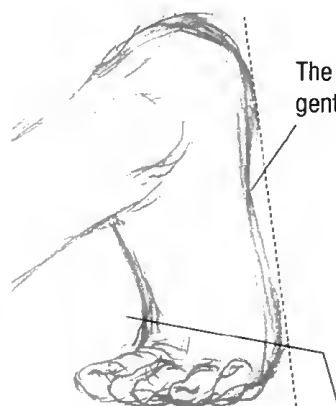


The ankle's bony projection on the big toe's side is situated higher than that on the little toe's side. Draw an oblique line connecting both sides of the ankle at the layout sketching stage to use as a guide for the ankle.

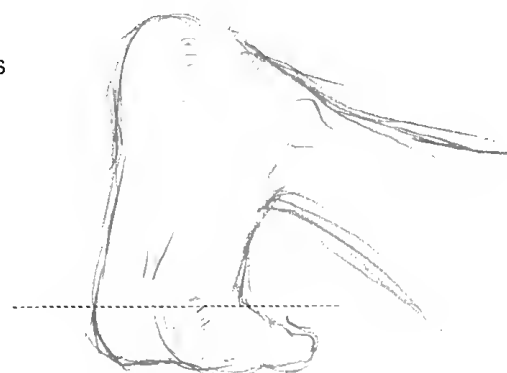


Draw the sole of the foot following the ground's contour almost perfectly when showing the foot planted on the ground.

When showing the foot rising, use a curved arc for the sole's contour.



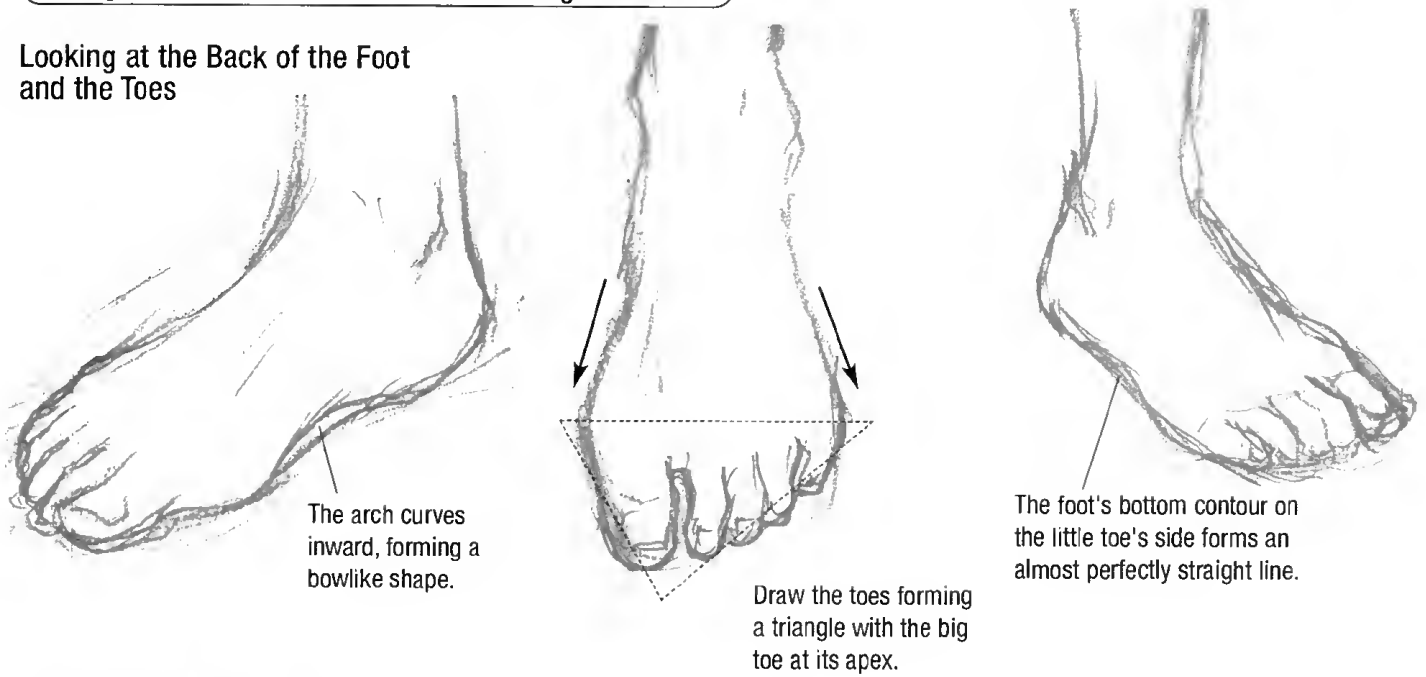
The sole forms gentle curve.



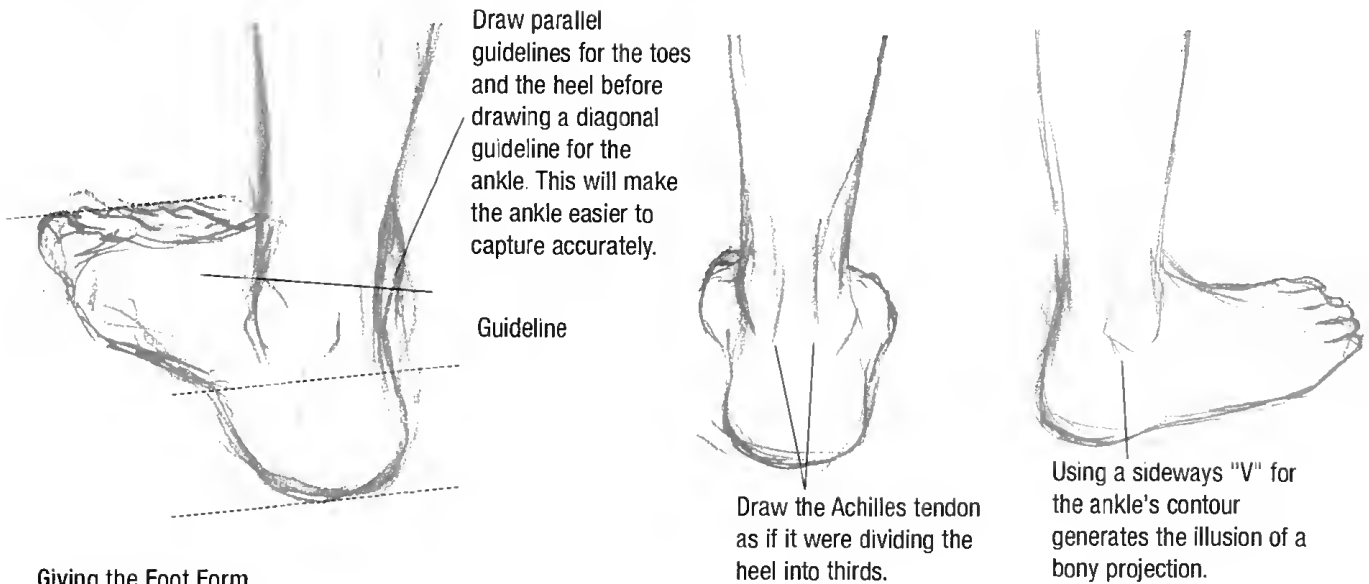
The toes should begin to bend from this position.

Changes in the Foot's Silhouette According to Position

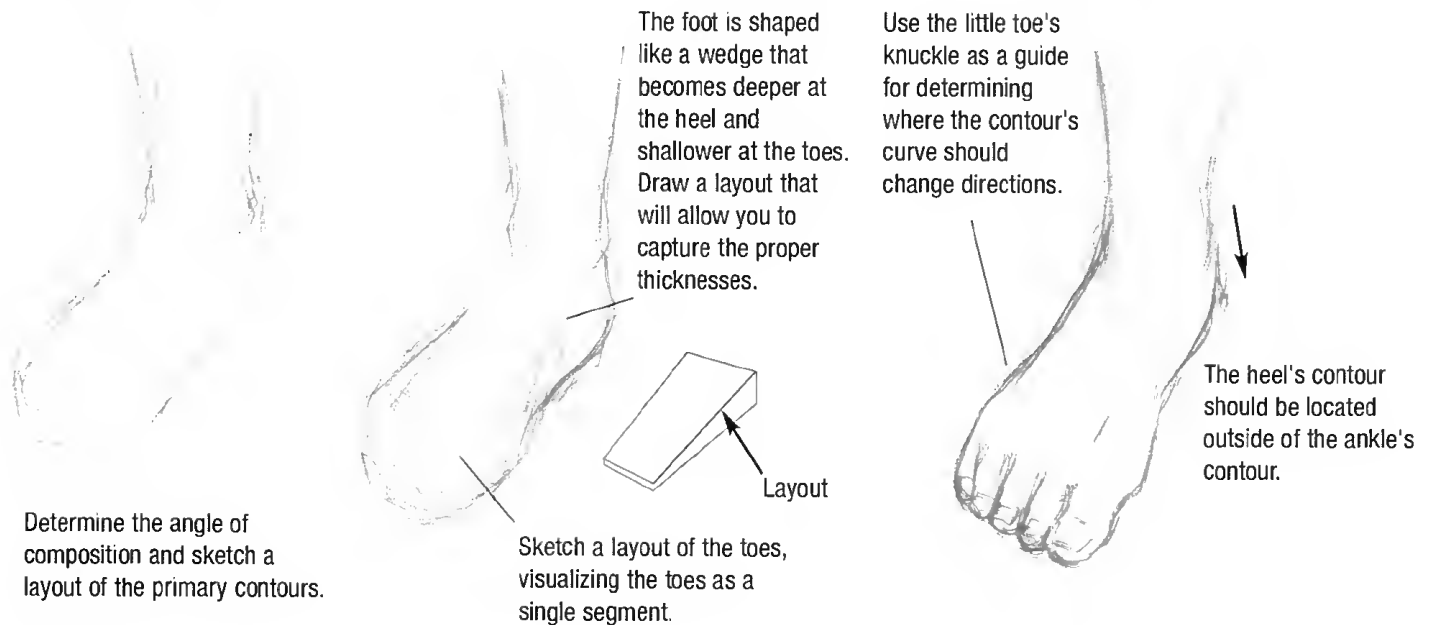
Looking at the Back of the Foot and the Toes



Looking at the Heel

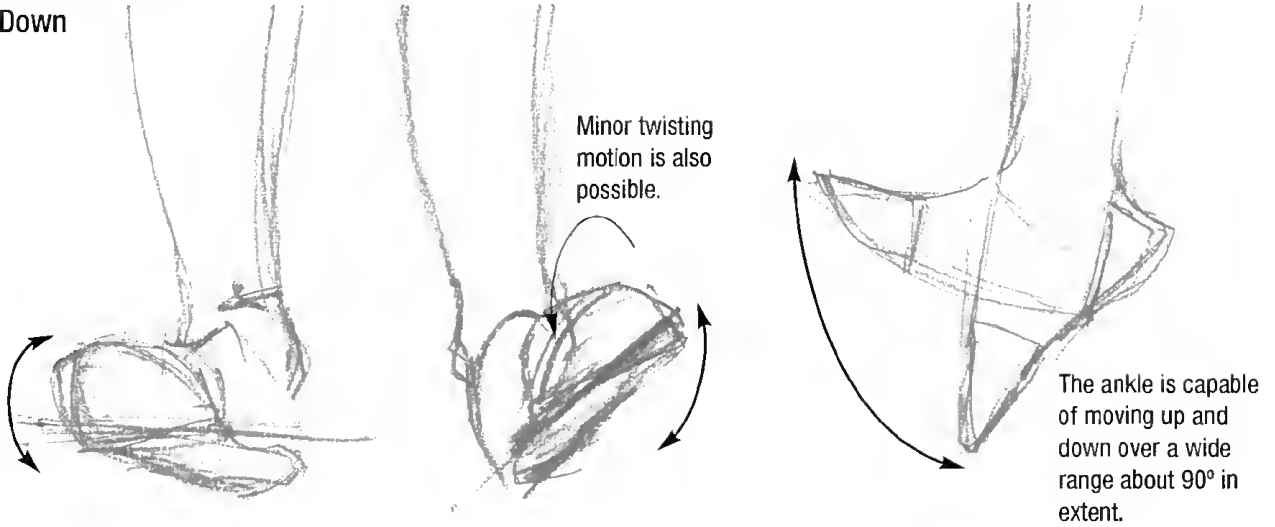


Giving the Foot Form

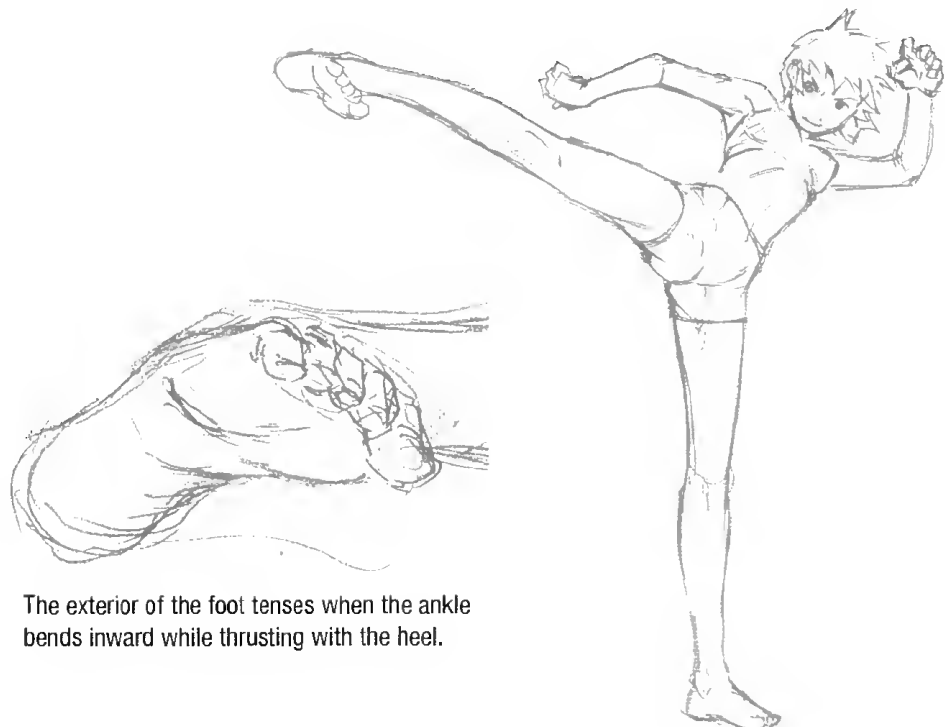
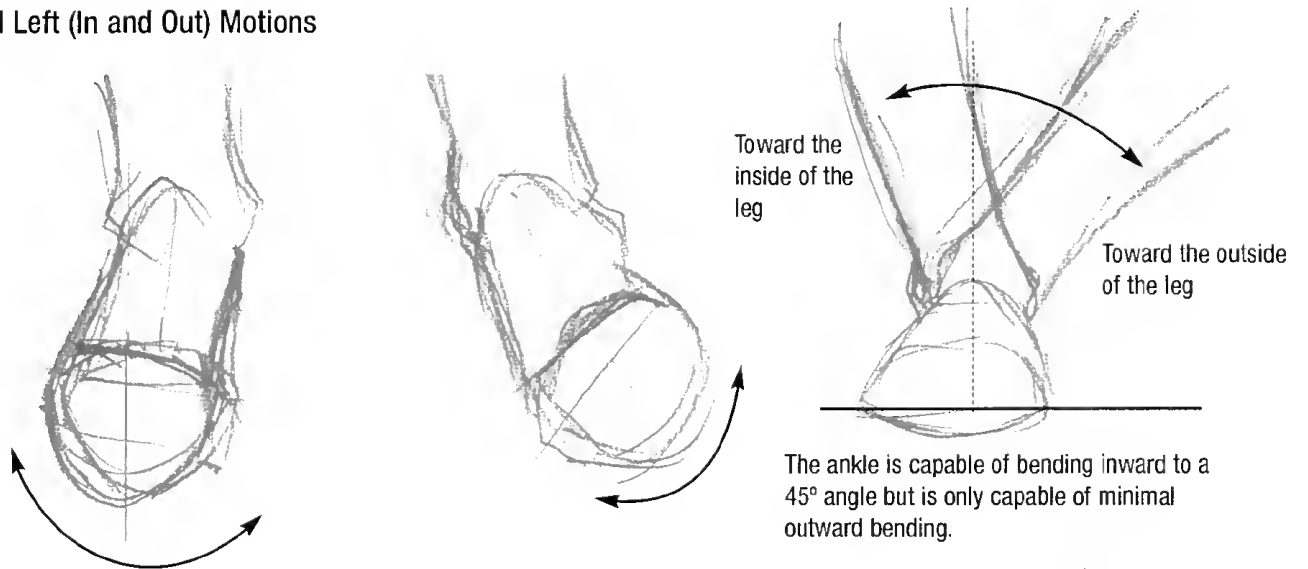


Ankle's Range of Motion

Up and Down Motions

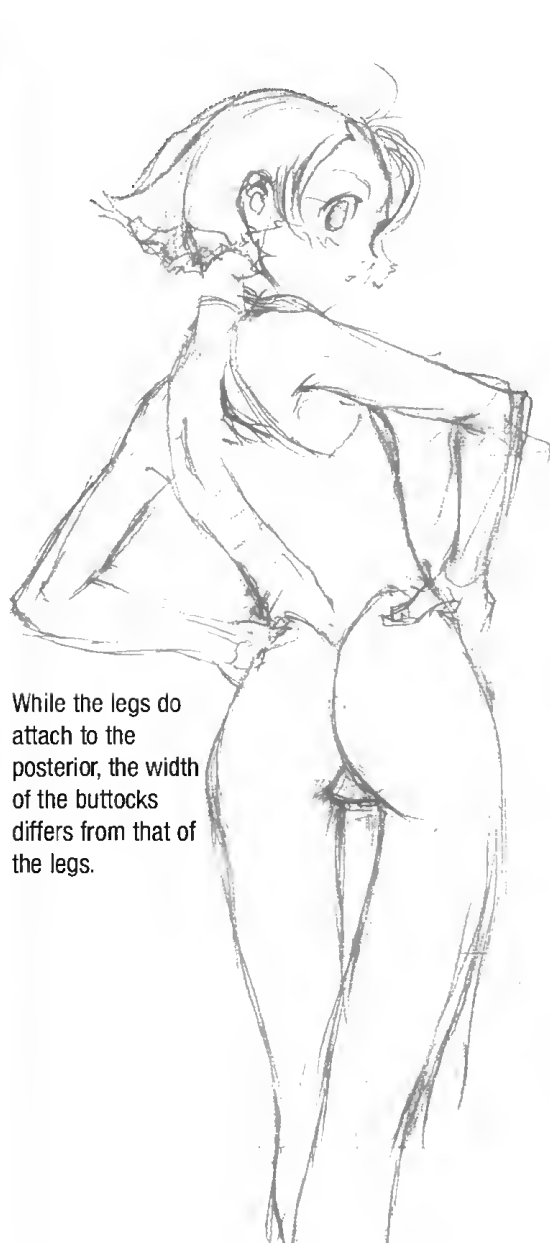


Right and Left (In and Out) Motions

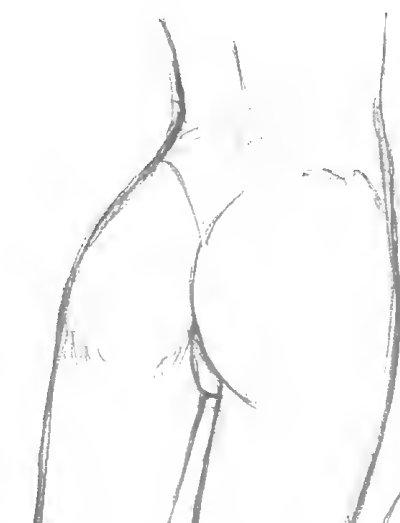


Creating a Sense of Three-Dimensionality at the Posterior and the Top of the Legs

Make an effort to impart the lowermost regions of the torso with a sense of volume.



While the legs do attach to the posterior, the width of the buttocks differs from that of the legs.

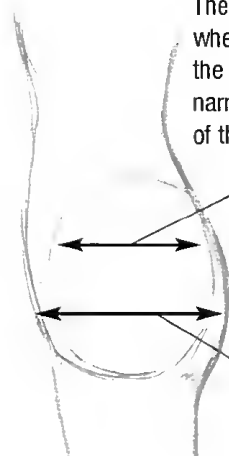


The volume of the posterior overshadows the torso's own thickness.



Depth of the torso

The top of the leg, where it attaches to the torso is actually narrower than that of the buttock.



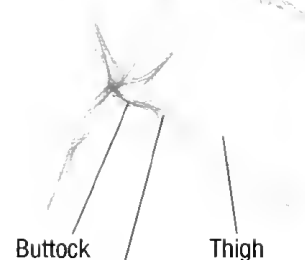
Depth of the top of the leg

Depth of the buttock

Keeping the top of the leg on the narrow side will make the thigh appear slender even if the buttock is plump.



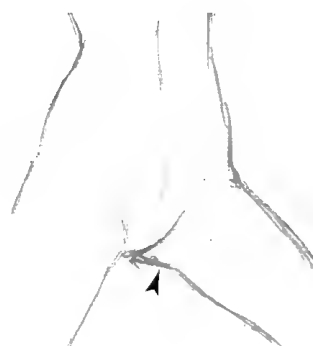
A cross-section of the thigh reveals that it is not perfectly round but rather an ellipse that is longer in depth than width.



Buttock

Thigh

Exaggerating the juncture where the posterior and leg meet (i.e. the difference in volume between the two) makes the leg appear slender.



Ref. Fig.: The above shows a figure with the same-sized posterior, but even slimmer legs.

Chapter 4

From Sketch to Design



Countless characters designed with proportionally implausible yet still appealing faces and bodies appear in the world of *manga* and *anime*. Artists require a wide repertoire of portrayal techniques in order to give birth to appealing characters, richly varied in design and who seem to live and breathe on their own.

But, how can an artist create a character with a sense of presence that is able to make an impact on the reader? There are various elements at the artist's disposal, such as giving each character a different body type or hairstyle, dressing the characters in eccentric or individualistic wardrobes, or using compositions that impart a sense of three-dimensionality. Yet, there are aspects that make these elements difficult to master solely on one's own. However, the reader has nothing to fear. Using *manga* sketching as the foundation of character design will allow you, as an artist, to acquire these skills.

This chapter covers techniques of representation, including effective adjusting of the character's hairstyle, costume, etc. and stylization, using *manga* sketching as the point of departure. The reader should make an effort to learn these skills, which allow artists to create appealing characters teeming with originality.

The Fundamentals of Stylization

This next section covers how to miniaturize a normal-sized character. Learning to consider how to indicate the miniaturized version is the same character as the original will allow the reader to improve artistically.

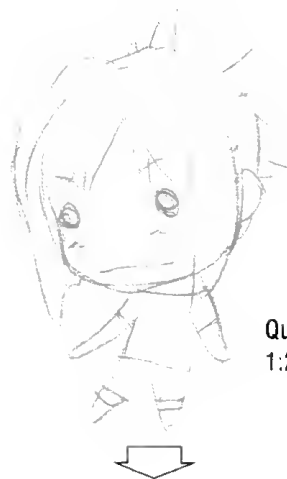
Conceiving of the Character as a Type



1:7 Head-to-Body Ratio



Half-sized Version
(1:4 Head-to-Body Ratio)
Changes in the size of the eyes and the manner in which the arms and legs are rendered accompany a change in the head-to-body ratio.



Quarter-sized Version
1:2 Head-to-Body Ratio



Figure Seen from a Distance
(Stick Figure)
The identifying feature here is the hair. Despite the minuscule size, she is still recognizable as the same character.

1. Minimize contour lines
2. Simplify complicated lines
3. Exaggerate: Draw out and emphasize the character's identifying features

• Stylization of the Face: Simplification and Exaggeration



Realistic Rendition

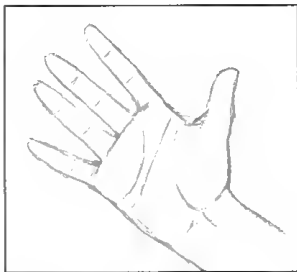


To create the above, 1. minimize the number of contour lines and 2. simplify complicated lines. When drawing the face, simplify the shape's face (i.e. the jaw) and the hair. Often, artists will omit contours for the bridge of the nose or the nostrils, etc.



To create the above, 3. exaggerate (i.e. enlarge the head). Exaggerate the tufts of hair and the ears through increasing their sizes. Another effective technique is enlarging the mouth, making it an identifying feature of this character.

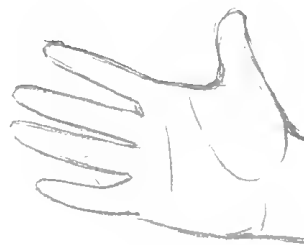
• Stylization of the Hand: Simplification



Realistic Rendition



1. Reduce the number of creases on the fingers and wrist, etc.



2. Simplify complicated contours.



3. To exaggerate, enlarge the size of the palm and fatten the fingers.

• The Head-to-Body Ratio and Stylization: Exaggeration (Shape-changing, Growing to Enormous Proportions, and Simplifying)



Realistic Rendition
1:5~1:6 Head-to-Body Ratio



Idealized Proportions
1:7~1:8 Head-to-Body Ratio
Accentuate the musculature and skeletal structure while adjusting the overall proportions.



Manga-Style Character
1:4~1:5 Head-to-Body Ratio
Draw the arms and legs as simplified poles, while enlarging the hands, feet, and head.



Chibi ("Super-deformed" or "Ultra-stylized") Character
1:2~1:3 Head-to-Body Ratio
Shorten the height of the body relative to that of the head and simplify the arms and legs even further.

Character Design Techniques Using Stylization

The face alone does not make a character unforgettable. This section covers stylizing the hair, figure, clothing, and all other aspects of a character's design to make him or her memorable.

Face and Hair

Draw out features that generate a sense of form (e.g. big eyes, a large mouth, long hair, etc.).

Build

Draw out features that generate a sense of form (e.g. big eyes, a large mouth, long hair, etc.).

Costume

Dress the character in clothing that offers hints toward his or her personality and potential behavior. Add props that are particular to the character.



For this exercise, you, the reader, should add anything that comes to mind, while taking into consideration the design's goals. Play around with the character's facial expression, clothing design, and other elements.



Character Drawn with No Particular Concept



In the above, the hair was lengthened and drawn with the edges swept outward to create a distinctive silhouette. The outward swept hair creates the impression of a vivacious personality.



To create the above, first the character was given short hair with slightly upward slanting eyes to create the impression of an energetic personality. But she still seemed to be lacking that certain *je ne sais quoi*, so the goggles were added.



Final Rough Design

Key Points of Consideration

1. How quickly can this character be drawn? (This might not necessarily apply in the case of a book or magazine illustration, where the character only needs to be drawn once. However, in the case of *manga* or anime where the character will be drawn over and over again, ease of drawing should be taken into consideration.)

2. How pleasing is the final character design to you? (Do you like the way the character looks?)

In order to gain an objective perspective and select those aspects of the design you like, it is vital (critical) that after having finished drawing a character, you set it aside for a short time and then go back for a second look.



The above is a compromise containing aspects of all three elements.

Stylized Face Design

Characters' faces must be designed so that they can be identified just through their silhouette. There are two approaches to designing a distinctive head: determining the design beforehand and adding to the design while drawing.

1. Determining the Design Beforehand: Establishing the Shape of the Head and Face before Drawing the Character

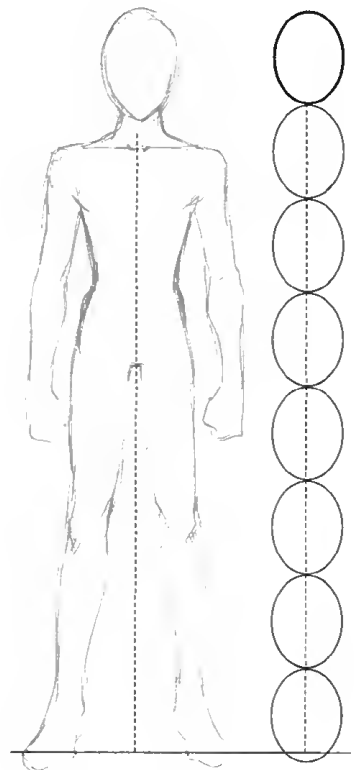
This approach involves using a variety of layout shapes, such as a rectangle, instead of beginning solely with a standard circle-and-X layout. A basic oval is suited to this approach.



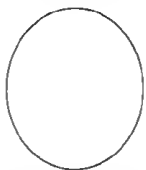
Establish the silhouette or target look beforehand and then start by drawing a rectangular layout.



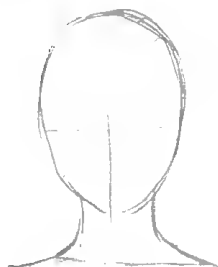
When drawing a character with a narrow jaw, shave away at the round jaw line while maintaining symmetrical balance. Be certain to identify accurately the ideal angle of the jaw from the cheek to the chin.



The Popular Oval Layout



Starting with an oval layout makes drawing characters with oval faces easier.



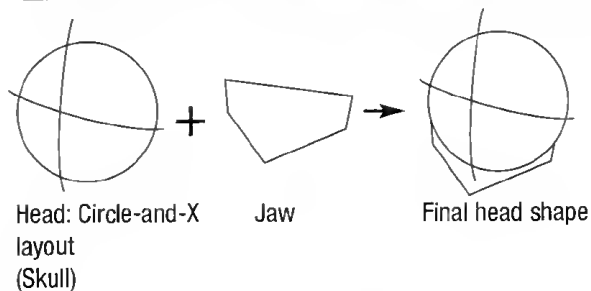
To draw the hair's layout, add volume (i.e. extra area) to the head's layout.

Original oval layout

The layout marks the final size of the character's head without further modification. Consequently, this approach offers the advantage of making the figure's overall proportioning easy to capture in that it facilitates establishing the head-to-body ratio.

2. Adding to the Design While Drawing: Adding the Jaw to the Basic Layout

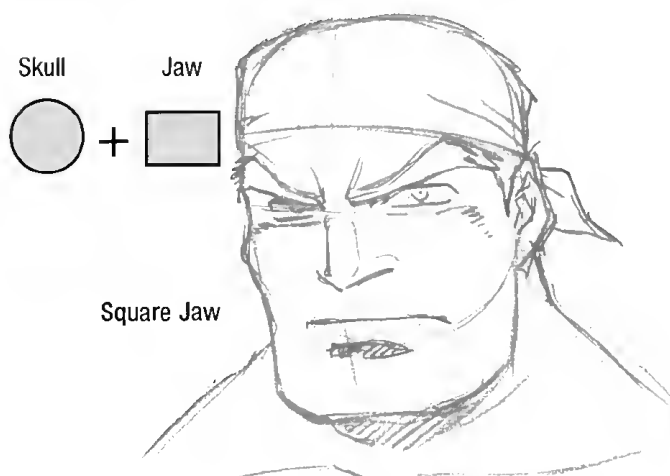
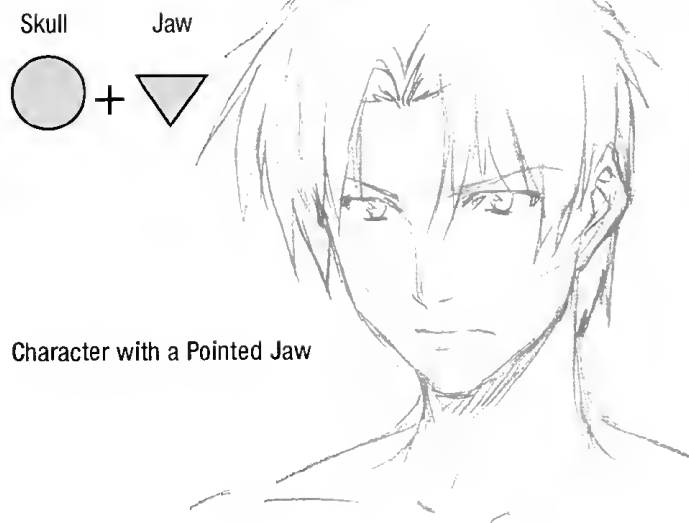
The circle-and-X layout is used to establish only a portion of the "skull," and the jaw is added later.



Designing the face using a simplified form for the jaw makes it easy to create a character with a unique face shape.



Because this approach involves adding a simplified jaw to the head, it affords the advantage of making it easier to capture the face from moderately difficult angles, such as an overhead view, etc.



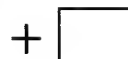
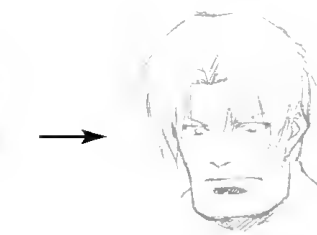
The jaw consists of a stylization of the lower jaw.



Imagine a paper cup cut in half and then attached to the character's head.



What if the character to the upper left was given a square jaw?

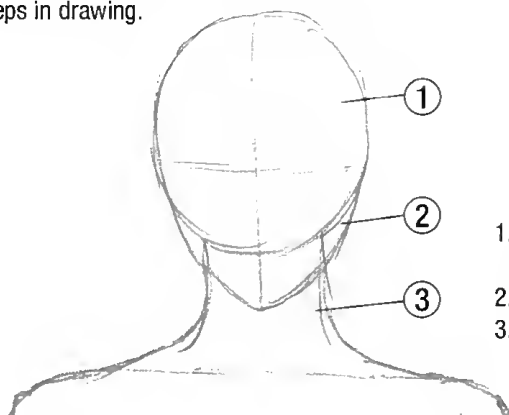


Play around with a variety of jaw shapes when sketching the layout. You might find yourself creating a character you never even imagined.

Tricks to Adding the Jaw

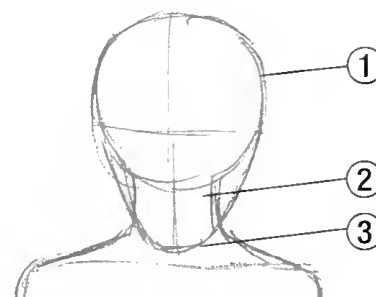
Take careful note of the steps in drawing.

Correct



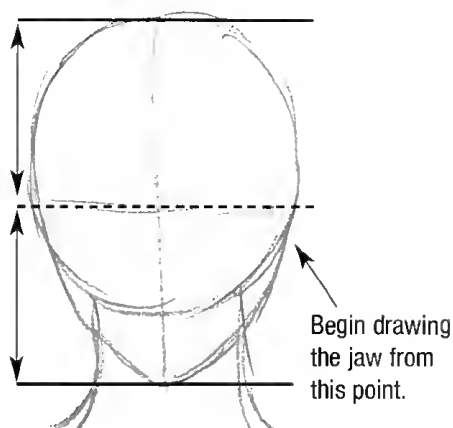
1. Draw a circle-and-X layout.
2. Add the jaw.
3. Draw the neck.

Incorrect

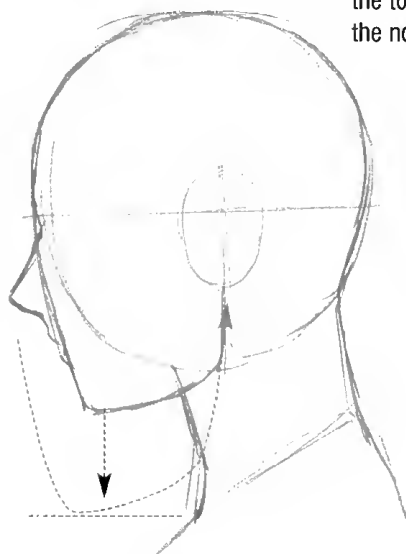


Drawing the neck before adding the jaw resulted in an enormous head.

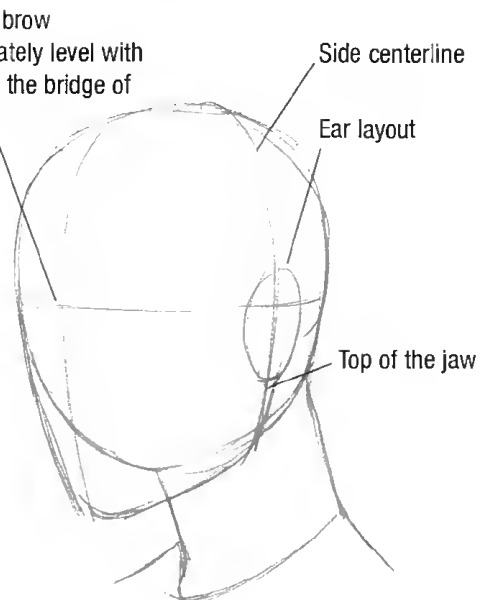
Note where to add the jaw.



From a front view, the jaw should originate midway along the head.



The drawn jaw is equivalent to the skeletal jaw. While the artist may take liberty with the jaw's length and shape, it still must originate from just underneath the ear.



Any size or shape may be used for the ears and nose. However, normal human proportioning still dictates their positions.

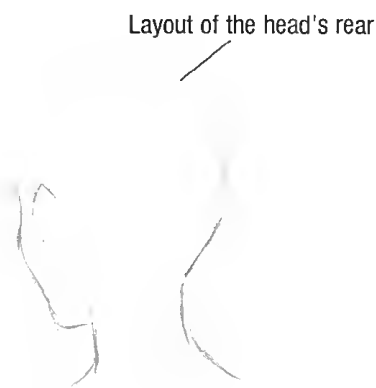
Draw the head in profile, while checking the forms and lengths.



The above shows a circle-and-X layout with a jaw line added. This constitutes the design for the face shape of this character.



Be certain to draw the character's face in profile with the added jaw. When designing a character, always ensure that you have a firm grasp of the face design you selected.



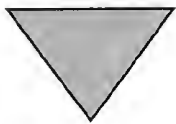
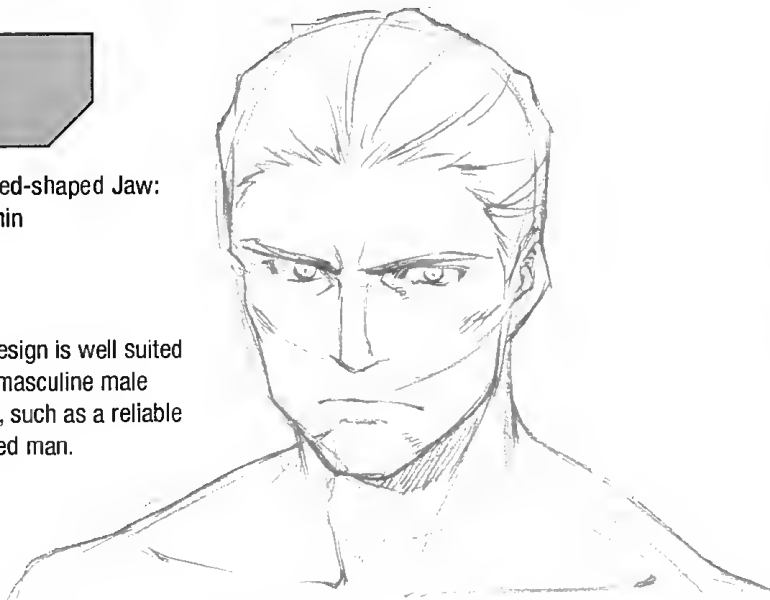
This approach has the advantage of making it easier to capture the head's shape at the layout stage from a variety of views, according to the desired angle of composition.

Popular Jaw Designs Used to Create Individualistic Characters



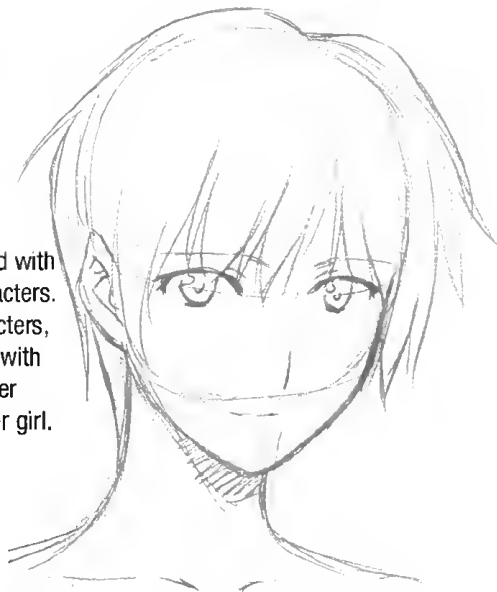
Home Based-shaped Jaw:
Rugged Chin

This jaw design is well suited to strong, masculine male characters, such as a reliable middle-aged man.

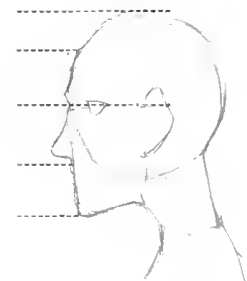
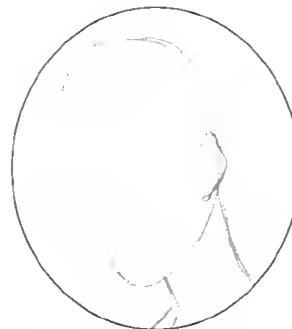
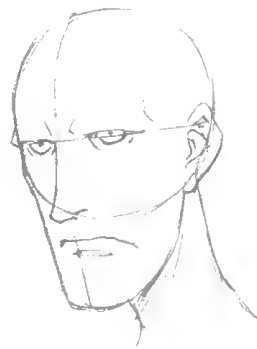


Triangular Jaw:
Pointed Chin

This jaw shape may be used with both male and female characters. In the case of female characters, a triangular jaw works well with tidy, virginal female character types, such as a gentle older girl.



Trapezoidal Jaw: Long Chin



Trapezoidal jaws work well with eccentric characters, such as a villain or scientist.

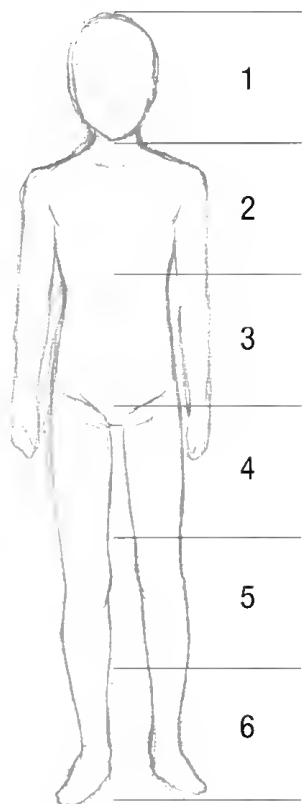
Once you have grown accustomed to drawing the exterior contours, you should be able to turn out a usable sketch in one go.

The above is a rough sketch of a face in profile. Be certain to draw guidelines to establish the positions of the eyes, nose, and mouth until you become accustomed to proportioning properly the faces you design.

Stylized Figure Design

Make an effort to play with the head-to-body ratio and design characters with a variety of body types, unique to each and that will inspire descriptions like "good-looking," "cute," or "individualistic," etc.

Designing the Head-to-Body Ratio

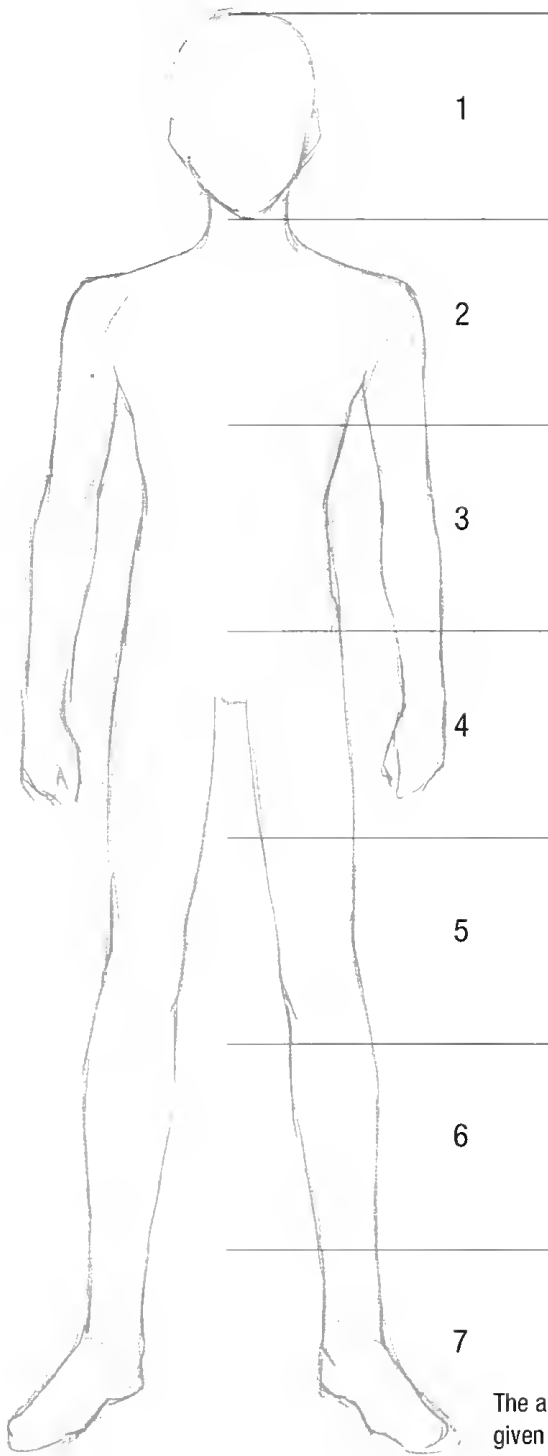


The above shows a figure drawn at a realistic 1:5.5~1:6 head-to-body ratio. The head appears large with respect to the overall figure.

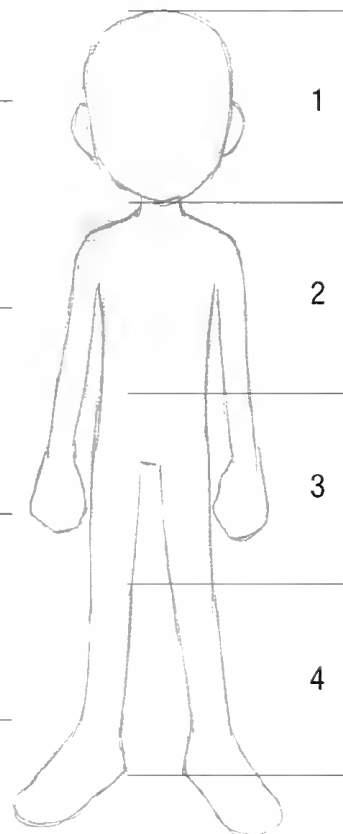


Manga characters often display proportioning that differs from realistic human proportions. This is because adult characters with smallish heads generate the appearance of attractive, agile actors in an action or dramatic context.

Standard Builds: 1:7 and 1:4

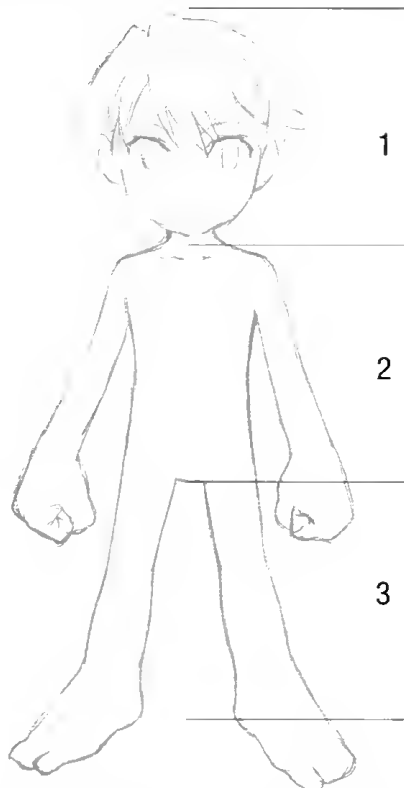


The above shows a character proportioned to a visually pleasing 1:7~1:8 head-to-body ratio. Since there are people in the real world with these proportions, such a character is referred to as "realistic."



The above figure is a type that has been given stylized proportions and drawn at a 1:3~1:5 ratio to generate an "endearing" or "likeable" appearance. The head-to-body ratio is one of a child (of approximately 10 years). Giving the figure long legs and stylizing the body overall produce a visually appealing character.

Chibi ("Super-deformed") Characters



The above shows a character with hands and feet stylized so that they are proportionally large. This is the proportioning frequently used to redesign a 1:8 head-to-body ratio character as a company brand character or character used in advertising.



The above shows a figure with tiny hands and feet, following Kewpie(r) doll proportioning.



Characters with Kewpie(r) doll proportioning lend themselves toward illustrating humorous and sweetly endearing motions or behavior. These characters form the foundation of character drawing practice.

Tricks to Indicating a Figure of Different Head-to-Body Ratios Is the Same Character

Realistic rendition



Draw the head on the small side and add clearly defined joints.

Shonen manga rendition



Draw the head and hands on the large side and omit muscle contour lines.

Realistic rendition



As the head becomes larger and the torso shortens, the limbs become increasingly cylindrical. Draw the character to have an overall roundish silhouette.

Maintain consistency in the hairstyle and eyes.

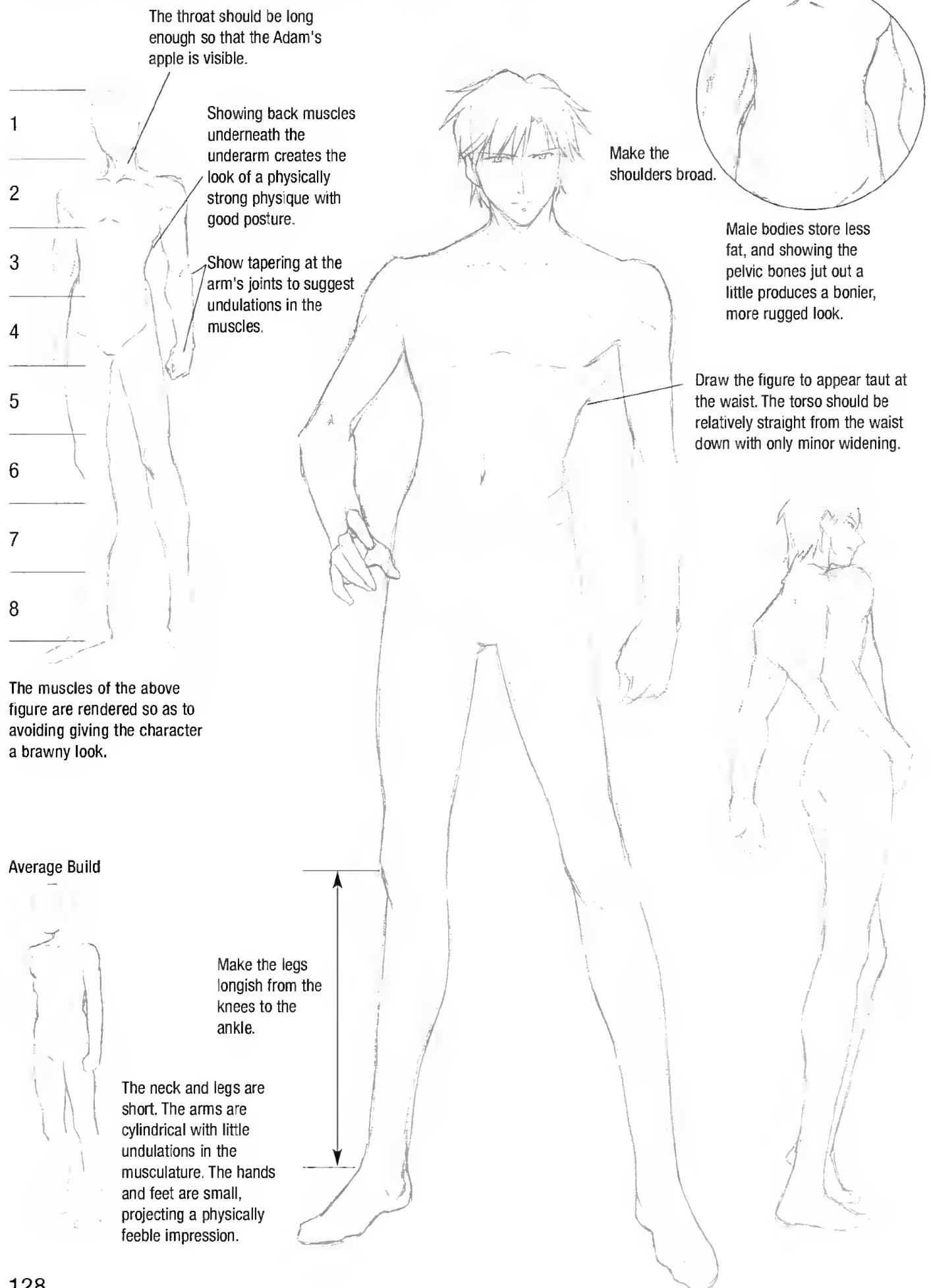
Shonen manga rendition



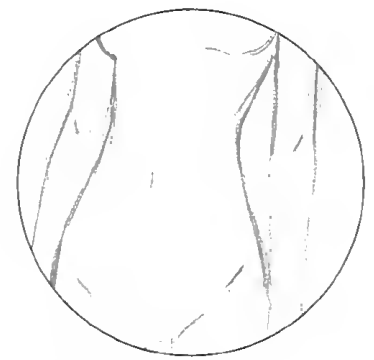
Chibi rendition



Using a 1:8 Head-to-Body Ratio for an Attractive Male Character



Using a 1:7.5 Head-to-Body Ratio for an Attractive Female Character



Suggesting a delicate layer of fat covering the abdominal muscles and pelvis produces the look of soft curves at the waist.

The head is smallish.

1

2

3

4

5

6

7

7.5

Drawing the waist at half the shoulders' width gives the figure clearly defined curvature.

The legs are relatively straight from the knees down. Using a subtle "X" shape for the exterior contours creates the appearance of graceful legs.

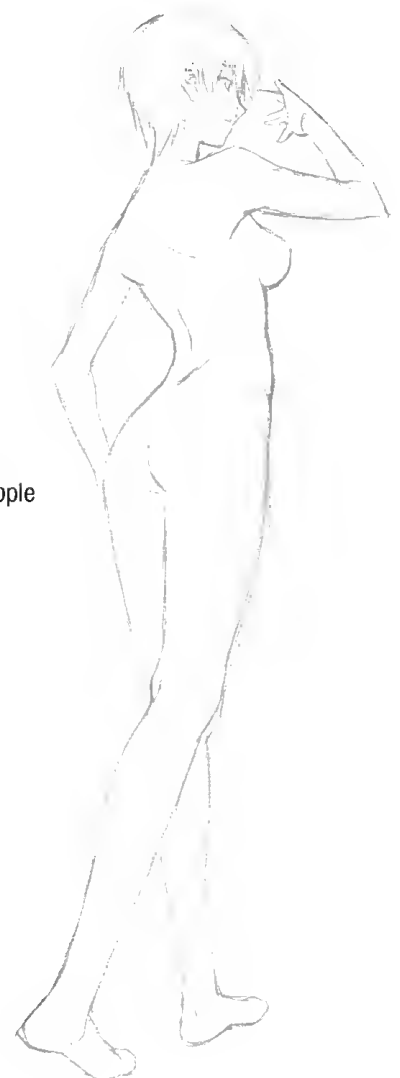


Avoid suggesting musculature to produce a soft, supple atmosphere.

Giving the figure small hands and feet creates a slender, willowy impression.

The legs are short, and the arms are cylindrical up to the hands. The waist is thick, and the pigeon-toed stance creates an "O" from the knees down.

Average Build



Techniques for Designing Distinctive Characters

Style the lengths and widths of the various body parts.

Thin and Trim Build

Draw characters who are meant to be lean but not feeble and emaciated at a 1:7 head-to-body ratio.

The abdomen underneath the ribcage suggests virtually no fat. Make the waist extremely narrow.

The head has an oblong layout.

Draw the neck on the long side.

The projecting pelvis should be accentuated.

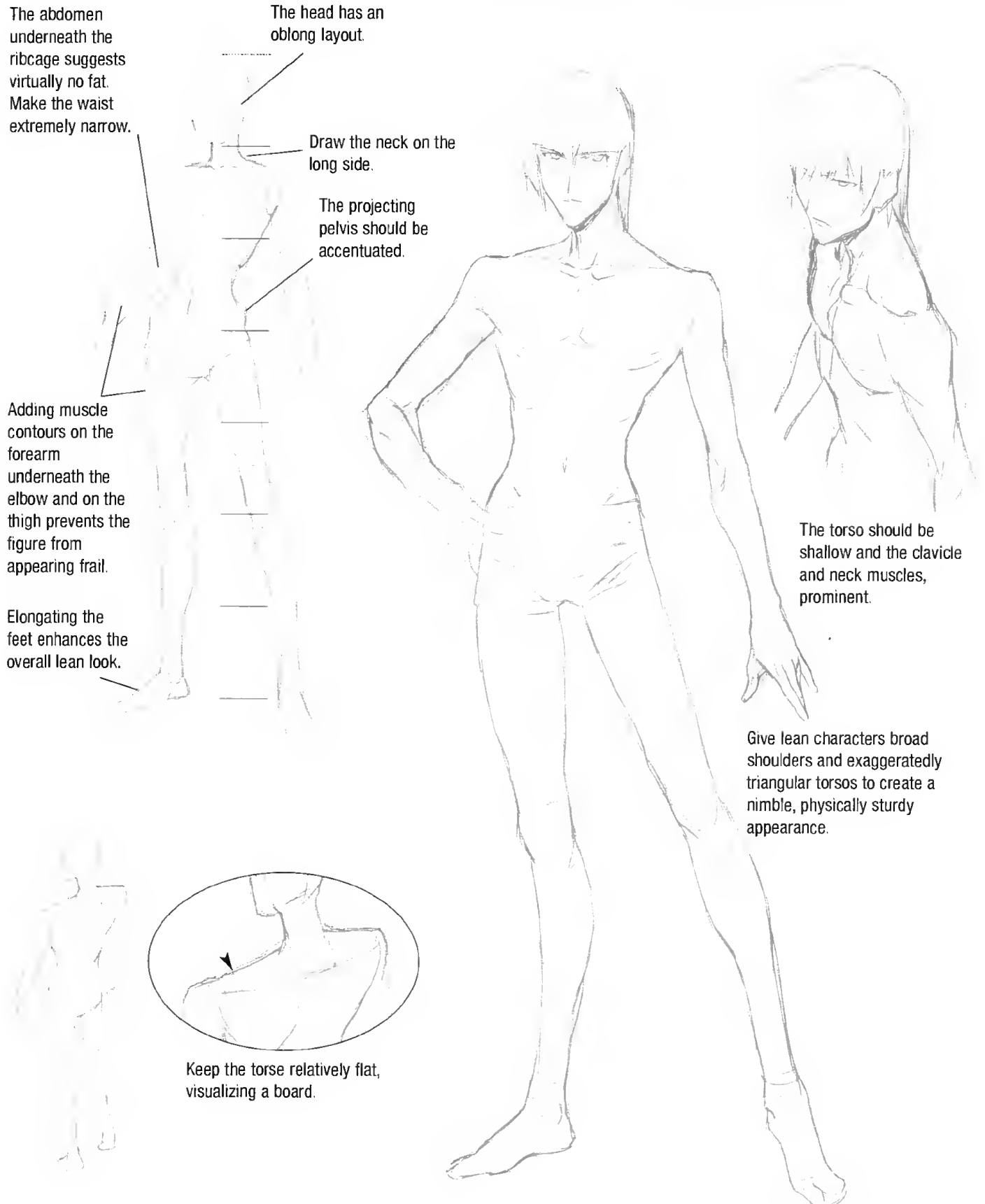
Adding muscle contours on the forearm underneath the elbow and on the thigh prevents the figure from appearing frail.

Elongating the feet enhances the overall lean look.

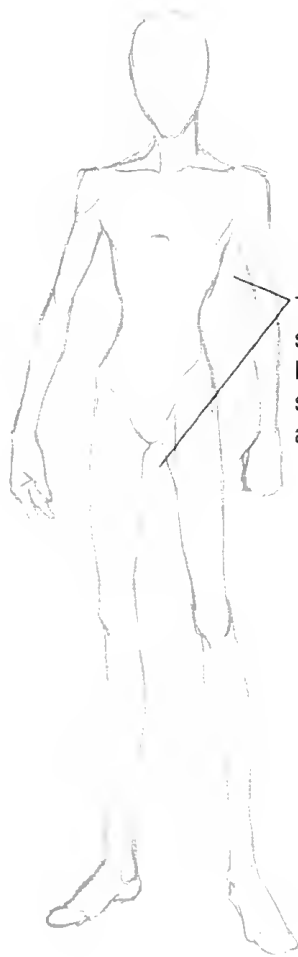
The torso should be shallow and the clavicle and neck muscles, prominent.

Give lean characters broad shoulders and exaggeratedly triangular torsos to create a nimble, physically sturdy appearance.

Keep the torso relatively flat, visualizing a board.



When intending to downplay the musculature in the arm, making the arm slender from the deltoid muscle down produces a slender appearance.



The underarm and space at the groin between the legs should be visually apparent.

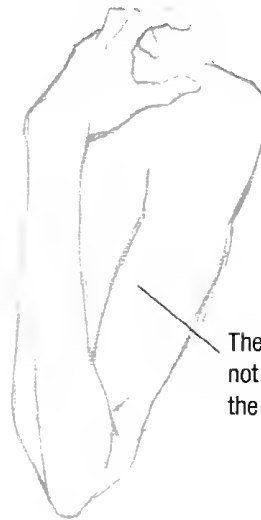
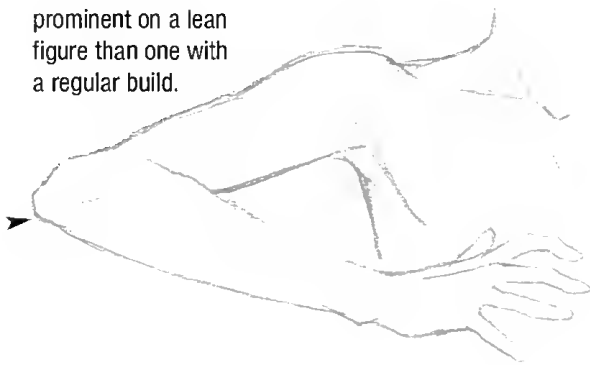


Adding contour lines to top of the arm, at the side of the elbow and on the arm's underside simultaneously creates the illusion of a thin figure while generating a sense of three-dimensionality.

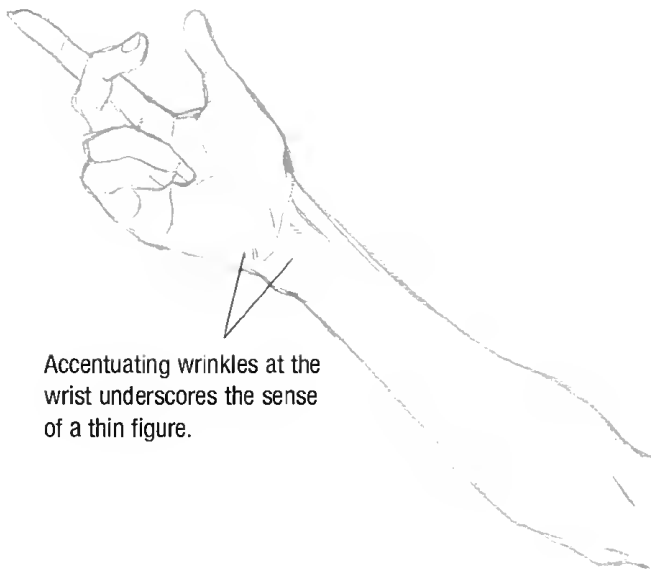


Figure with developed muscles

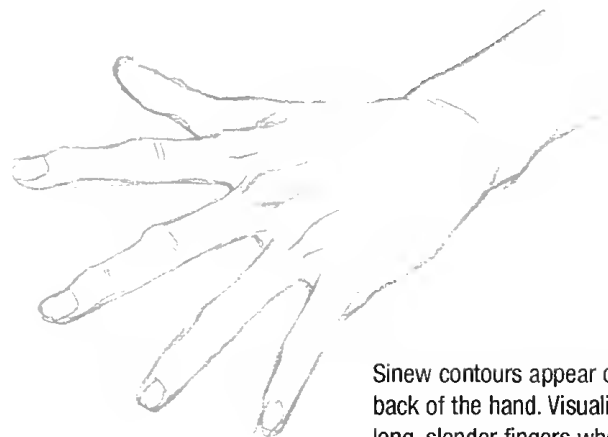
The elbows are more prominent on a lean figure than one with a regular build.



The upper arm's muscles do not swell dramatically when the arm bends.



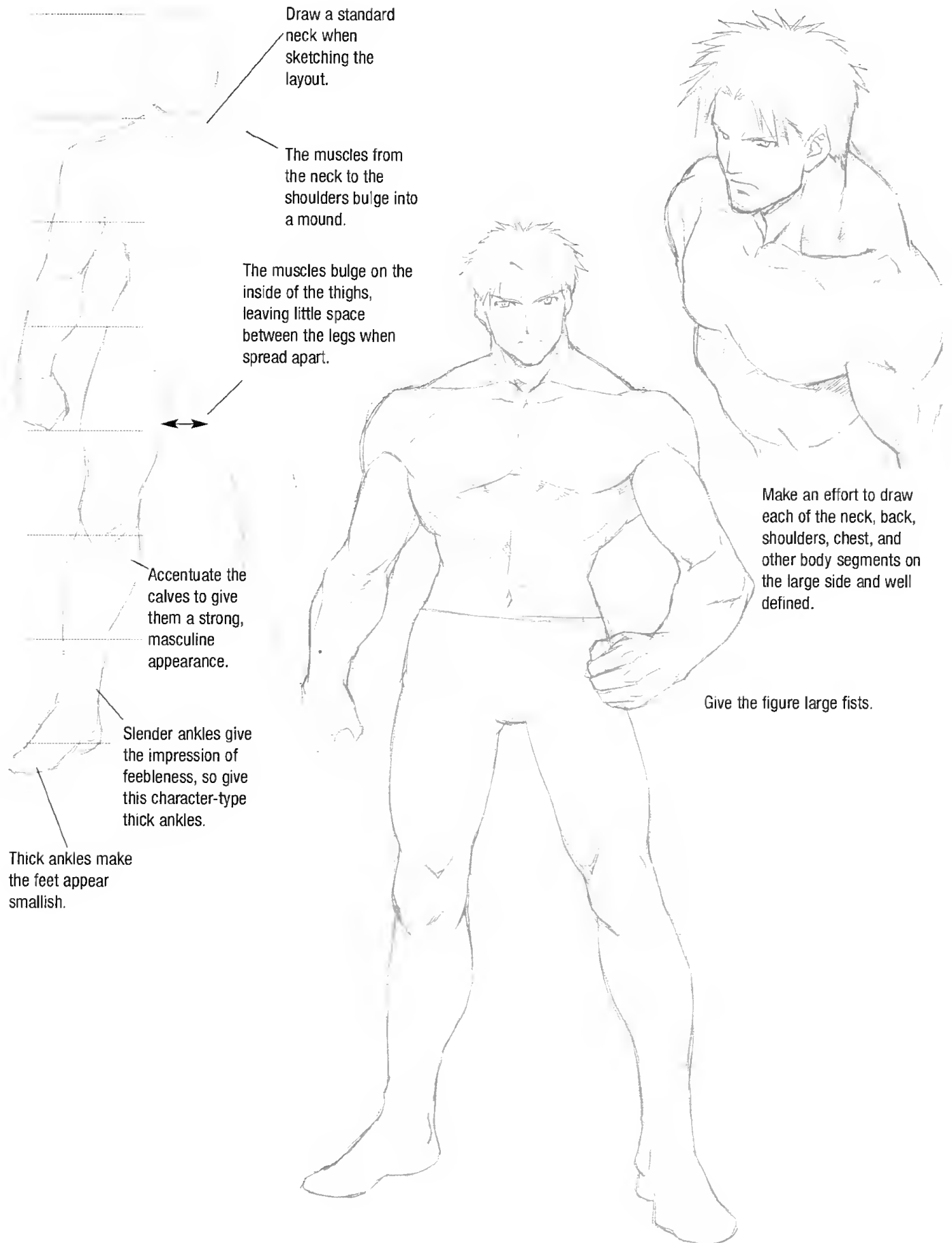
Accentuating wrinkles at the wrist underscores the sense of a thin figure.

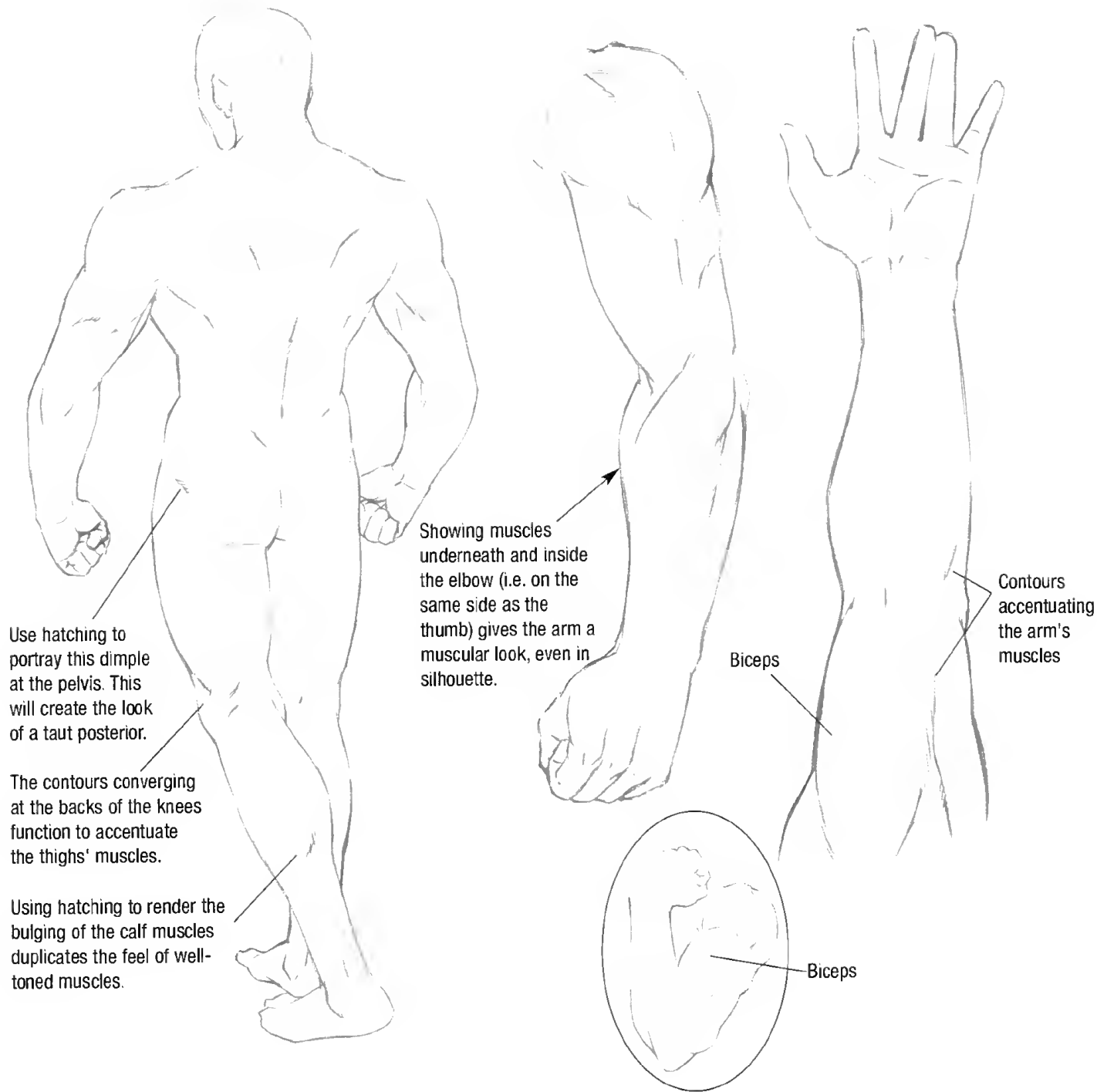


Sinew contours appear on the back of the hand. Visualize long, slender fingers when drawing.

Powerful, Muscular Builds

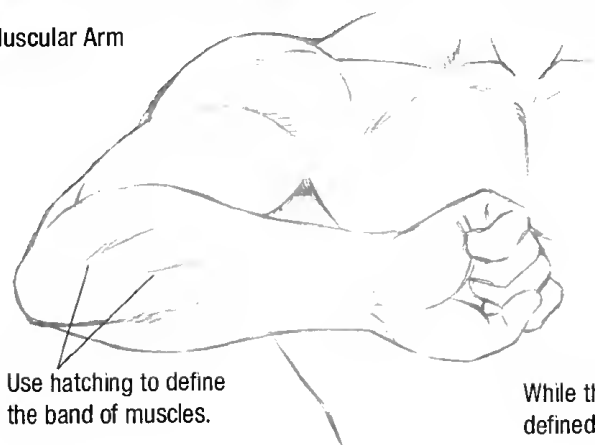
Design muscular characters with the same 1:7 head-to-body ratio proportioning used for slim builds.



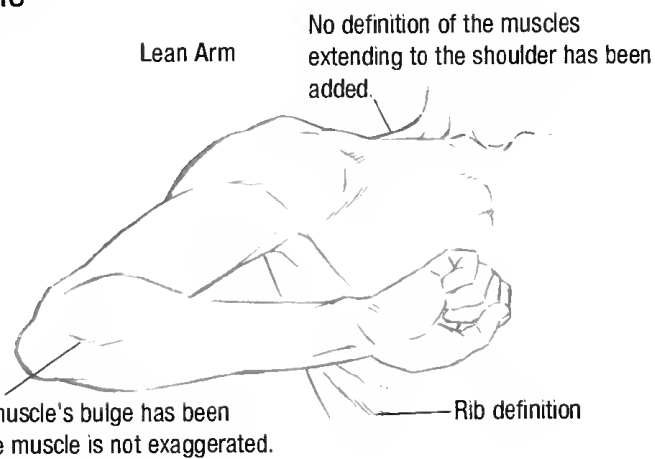


Contrast between Muscular and Lean Arms

Muscular Arm



Lean Arm



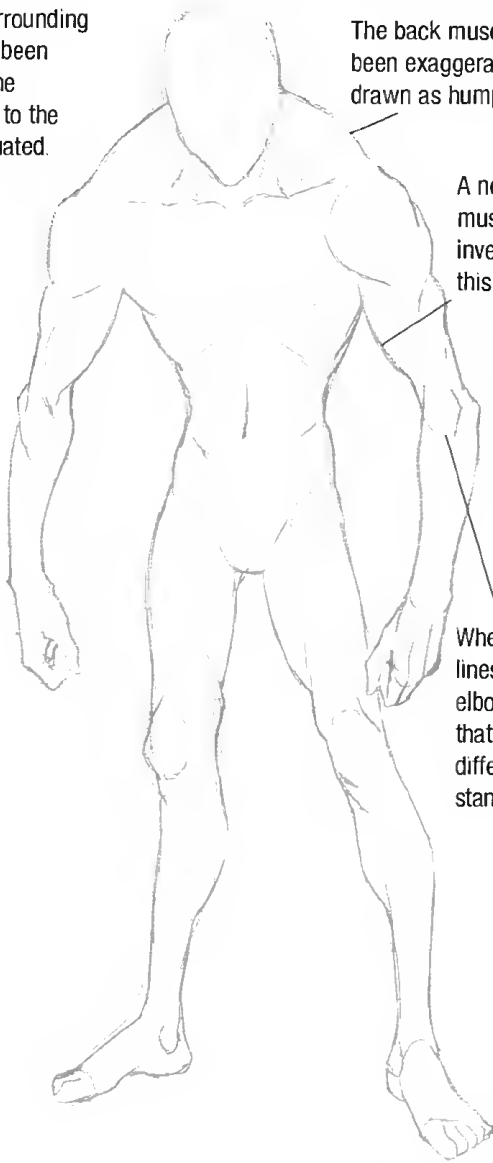
Grotesquely Muscular Build

Try avoiding visual symmetry and proportional balance when drawing the overall musculature to create a ghoulish character.

The muscles surrounding this figure have been deformed and the depression next to the clavicle, accentuated.

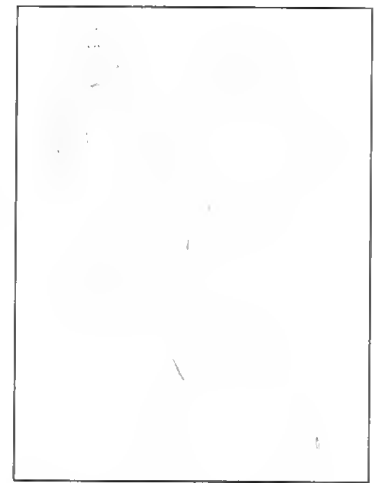


The back muscles have been exaggerated and drawn as humps.



A normal inner arm muscle contour was inverted to create this form.

When drawing two lines to define the elbow, use contours that are shaped differently from the standard form.



Deformation Study: Deformation consists of adjusting the body's forms, which should start by designing the outer contours at the layout stage.

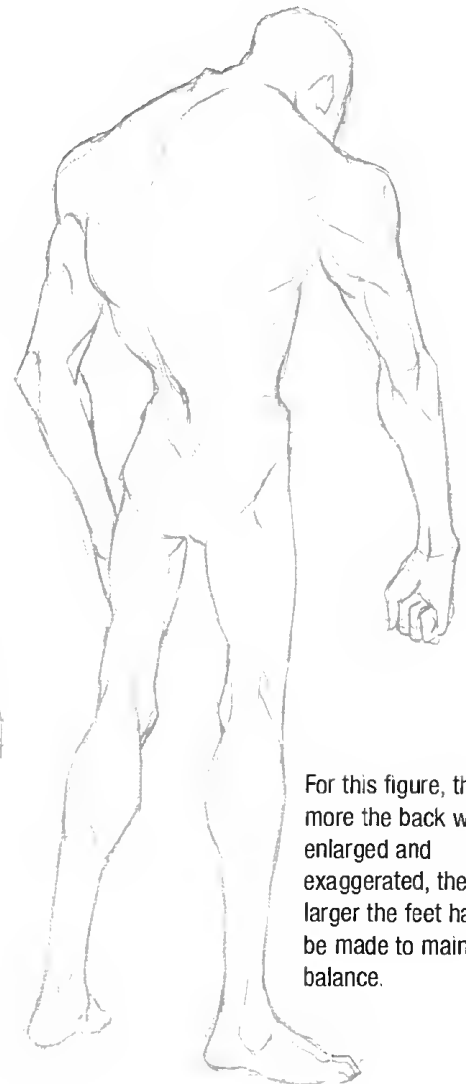
The above shows a proto-design with an inverted triangle-shaped torso and accentuated joints.



The upper arm has about the same width as a normal humerus. The forearm has been abnormally elongated.



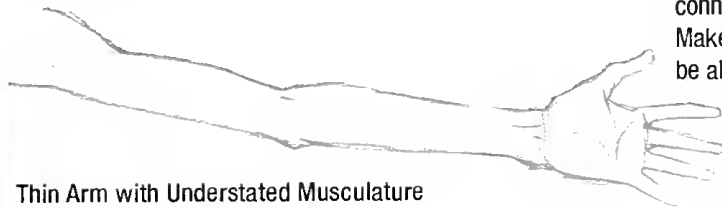
The above proto-design features a shortened neck and a slightly rounded back.



For this figure, the more the back was enlarged and exaggerated, the larger the feet had to be made to maintain balance.

Assorted Arms

The same body part may appear dramatically different depending on how it is portrayed. Your drawing capacity as an artist bears a direct connection to how much design variation you are able to produce. Make an effort to cultivate your abilities of observation so that you will be able to make distinctions as needed when drawing.



Thin Arm with Understated Musculature



Lean, Muscular Arm



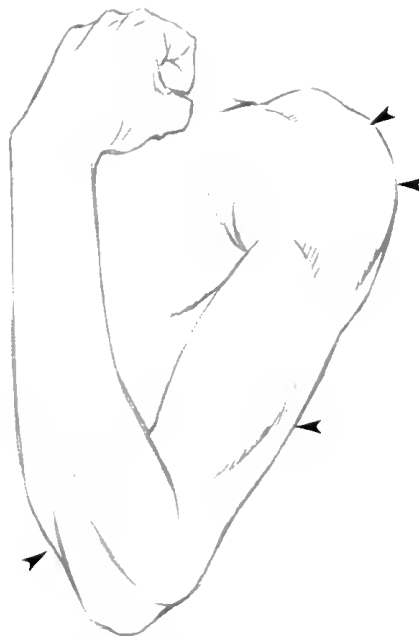
Beefy, Muscular Arm



While all three images are of arms, the thickest has twice the width of the narrowest. The thicknesses of the hands and fingers also change according to the arms' girths.



The contours of the forearm's muscles still become visible even on a thin arm with little muscle definition.



Use flowing lines for the outer contour of a lean, muscular arm. Key points here lie at the muscle contours of the shoulder, biceps, and elbow.

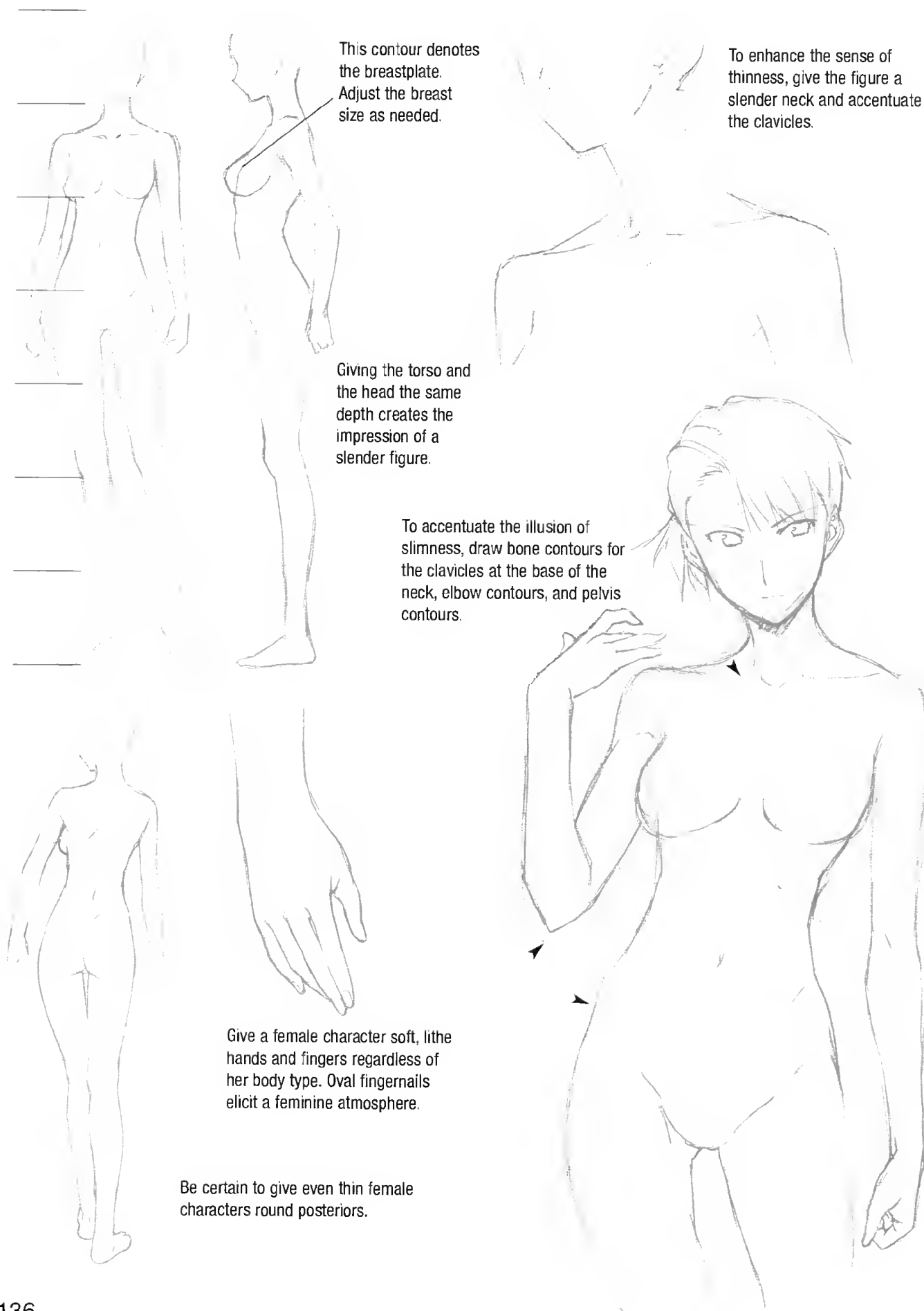


Hatching is an effective means of portraying muscle contours on well-developed muscles.

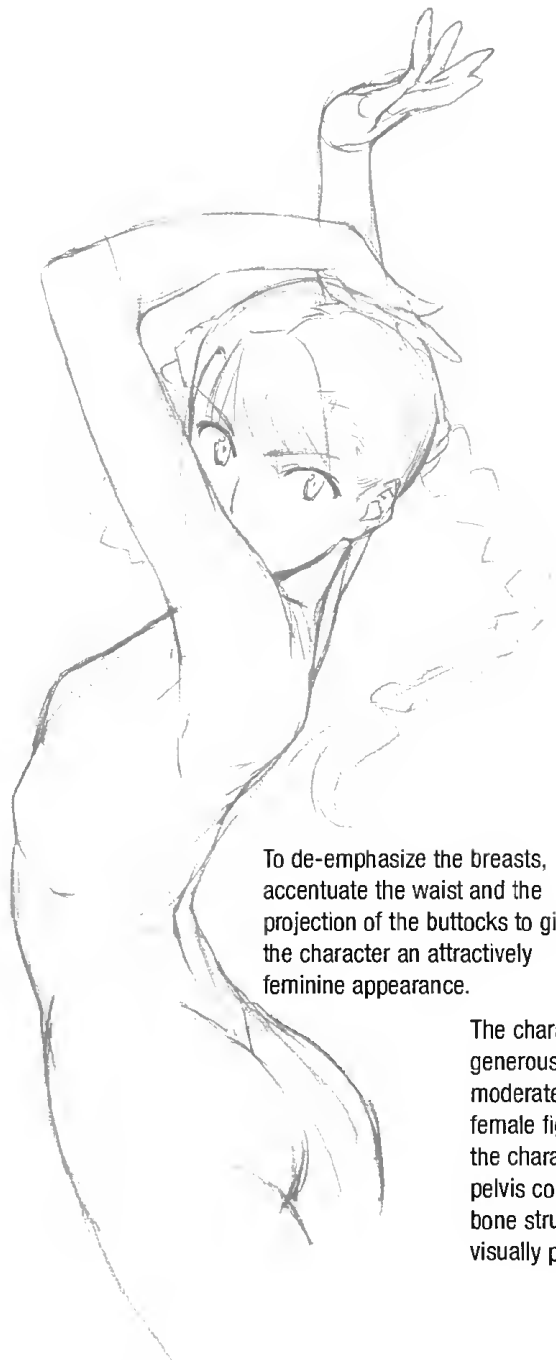
When portraying an arm with massive muscles, visualize various muscles in the arm as well-developed and give the arm rugged, bulky contours.

Slender Female Characters

Starting with a slender body build and adjusting it will enable you to depict a wide array of attractive female characters.



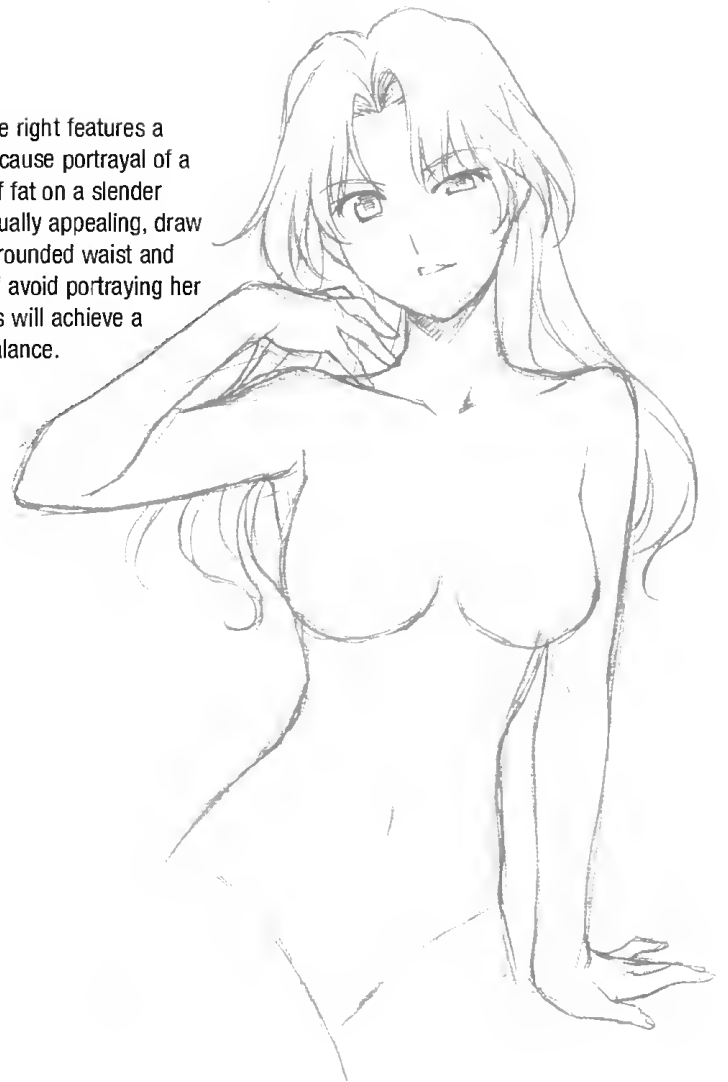
Use low angle compositions when intending to portray the breast in an enticing manner.



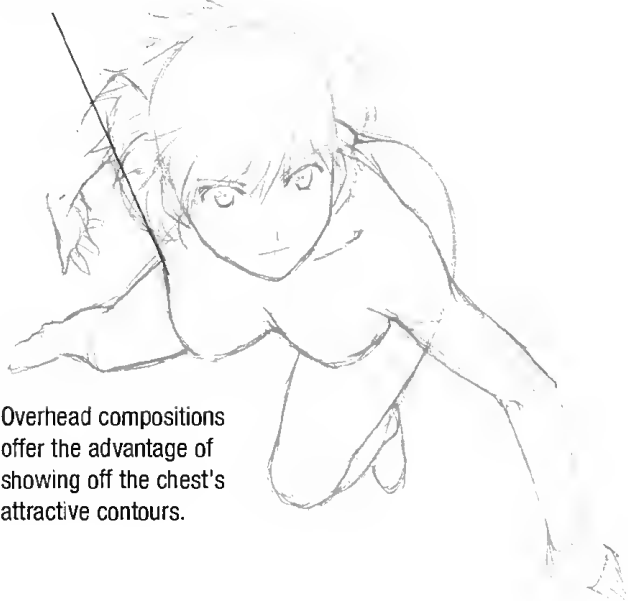
To de-emphasize the breasts, accentuate the waist and the projection of the buttocks to give the character an attractively feminine appearance.



The character to the right features a generous chest. Because portrayal of a moderate degree of fat on a slender female figure is visually appealing, draw the character with rounded waist and pelvis contours and avoid portraying her bone structure. This will achieve a visually pleasing balance.



Breastplate guideline



Overhead compositions offer the advantage of showing off the chest's attractive contours.

Friendly Super-Deformed (Ultra-Stylized) Characters

The proportioning introduced in this section, which features oversized heads, produces the most loveable and *manga*-esque of character portrayals. The proportioning ranges from approximately a 1:2 head-to-body ratio to somewhere around a 1:5, and the variations are virtually infinite.

1:8 Head-to-Body Ratio
Prototype

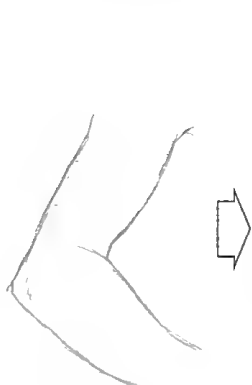


1:3.5 Head-to-Body Ratio Version



1:2 Head-to-Body Ratio Version

Using Rounded Joints



Realistic arm



The *chibi* ("super-deformed") character's arm is cylindrical from the shoulder to the wrist.



Realistic leg

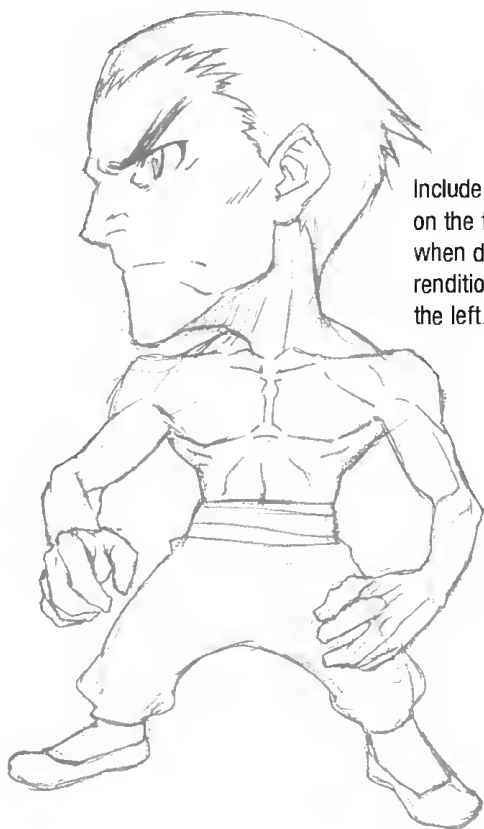


The *chibi* character's leg has virtually the same width from the knee to the ankle.



Show *chibi* characters displaying emotion with their entire bodies.

The charm of a *chibi* character changes according to whether the hands and feet are made large or small, even when the head-to-body ratio remains the same.



Include muscle contours on the face and body when drawing "realistic" renditions like the one to the left.

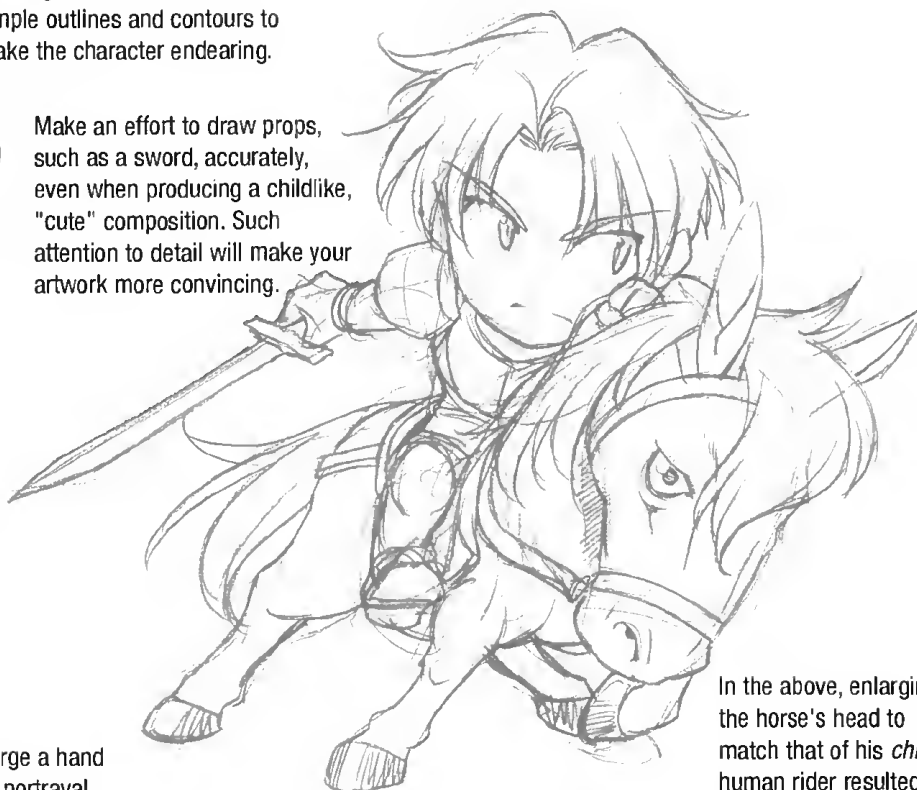


While this female character is also "realistically" rendered, the diminutive hands and feet enhance her visually charming air.



When drawing oddball or ghoulish characters, avoid drawing details. Instead use simple outlines and contours to make the character endearing.

Make an effort to draw props, such as a sword, accurately, even when producing a childlike, "cute" composition. Such attention to detail will make your artwork more convincing.



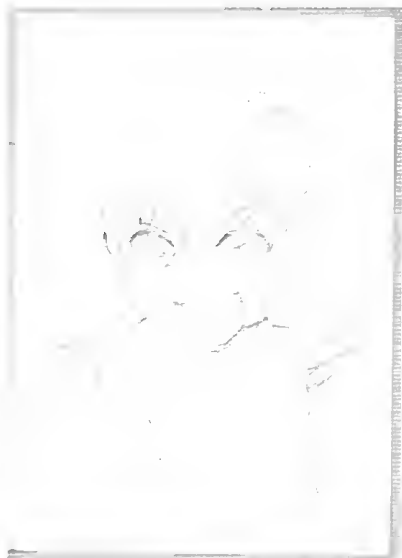
In the above, enlarging the horse's head to match that of his *chibi* human rider resulted in a *chibi* horse.



Go ahead and enlarge a hand to suit the scene's portrayal, even if the character was originally designed to have small hands.

Chibi Characters: The Reality behind Key Poses

This section studies the steps in drawing a dynamically posed *chibi* character.



The above composition shows a *chibi* character pointing.



Start by drawing the layout, including a rough description of the hand thrust forward.



Roughly sketch the eyes and nose.

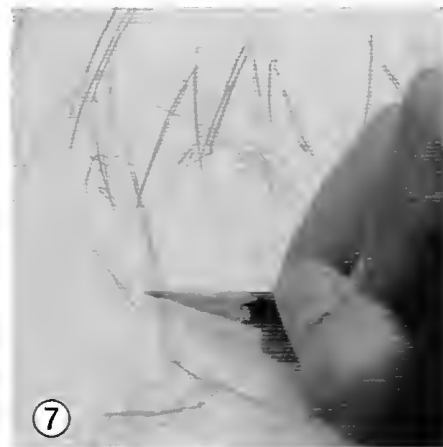
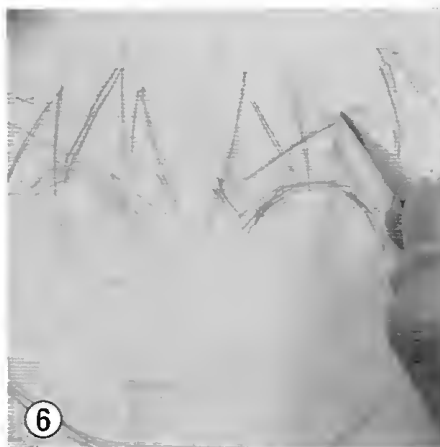


The mouth projects outside of the face's outline. When drawing boldly stylized figures, be certain to capture the stylized form in the layout stage.

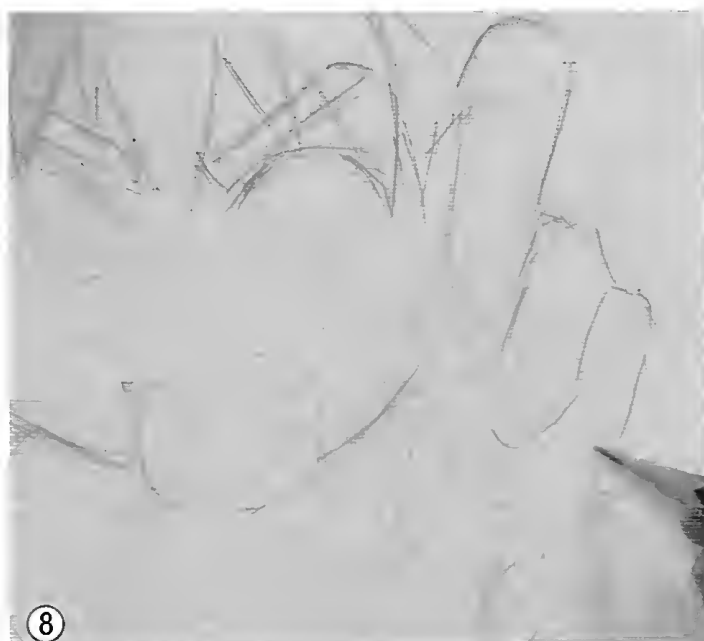


The image to the right shows a completed layout. From this point, the contours will be adjusted to finish the under drawing.

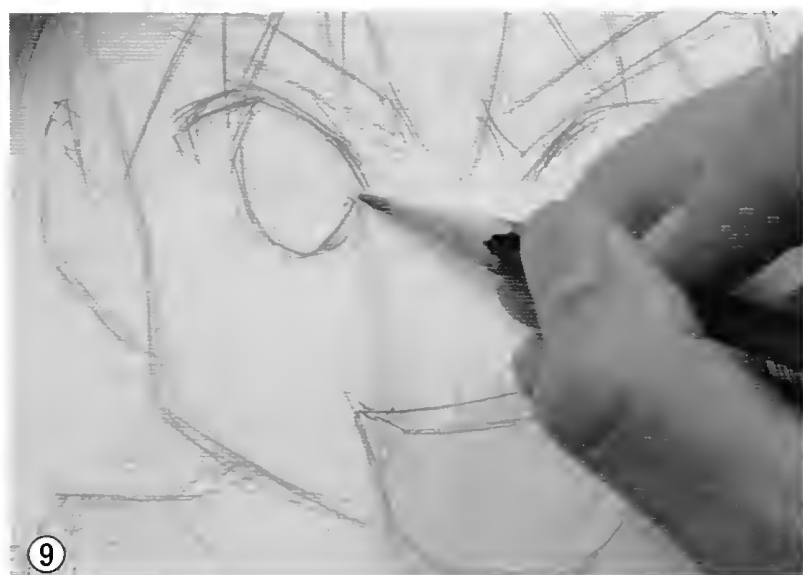
Adjusting the Contour Lines



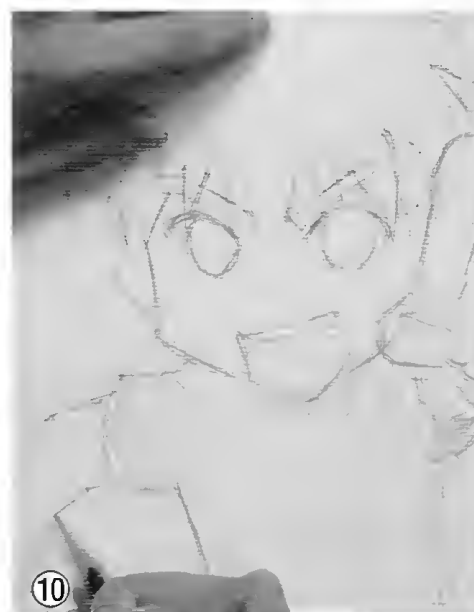
Adjust the layout contours of the hair, the eyebrows, and the face's outline to clean up the forms.



Rotate the paper into comfortable positions as you work. This will allow you to produce clean, straight lines for the hand thrust out toward the picture plane.

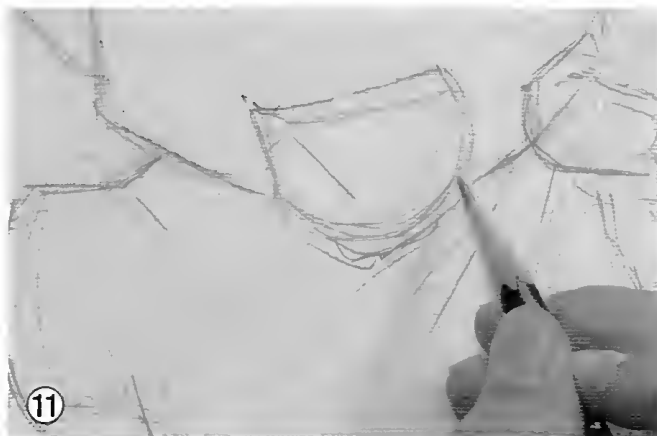


When drawing the eyes' layouts, gradually overlap strokes to create a smooth, round form.

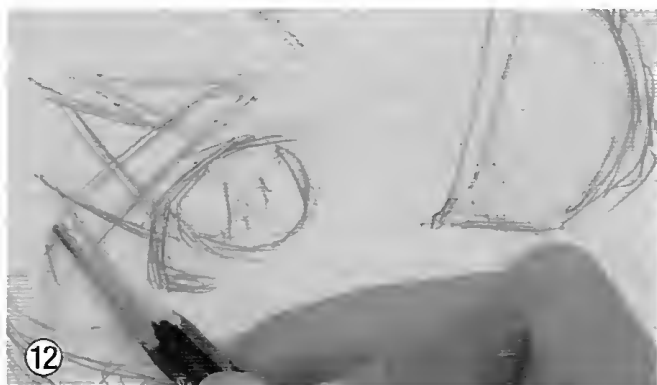


Gradually adjust the arm and figure contours.

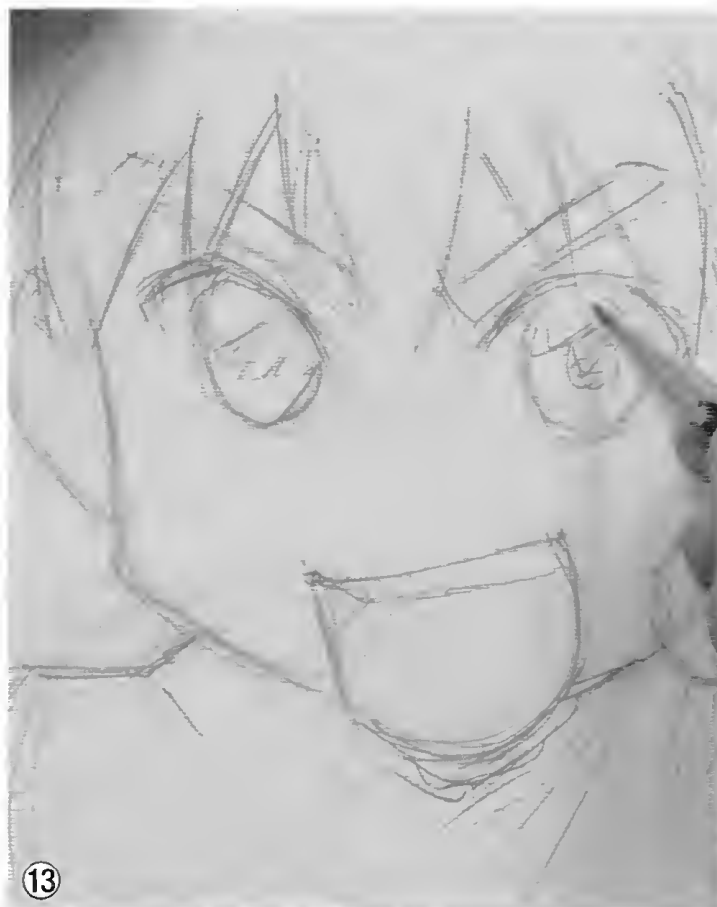
Completing the Face



Carefully adjust the contours of the mouth protruding outside of the face's outline.

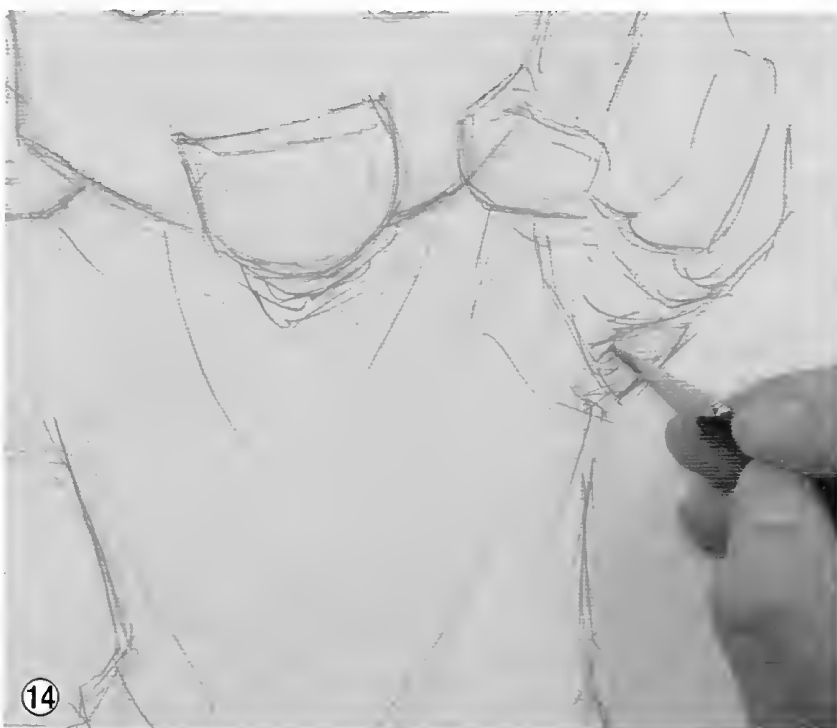


Drawing from left to right and top to bottom will feel more comfortable to right-handed artists. When producing a large composition, in addition to drawing strokes in a comfortable direction, rotate the paper.



Draw the irises, pupils, light reflections, etc.

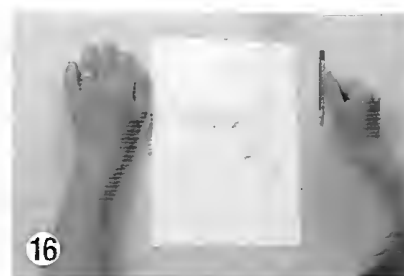
Completing the Figure



Add hatching to areas of shadow, such as the inside of the sleeves. This easily allows you to generate a sense of three-dimensionality.



When intending to draw only part of an arm and omit the remainder, use contours that taper at the end. This will result in a visually pleasing figure.



Completed image

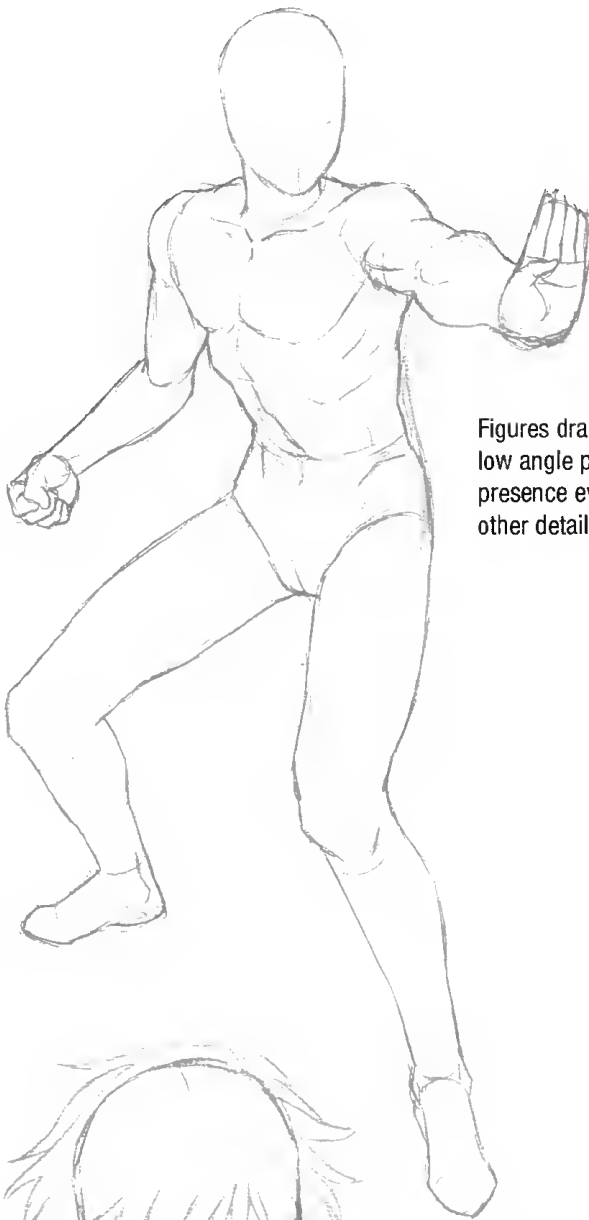


Composition Technique: Imagining a Box

To draw a figure as a solid object, try composing it in a box. Becoming able to represent a figure as three-dimensional will heighten your characters' sense of presence.

What Constitutes a Three-Dimensional Figure?

Showing the side or upper surfaces of a figure enhances the sense that the character represents a three-dimensional person.



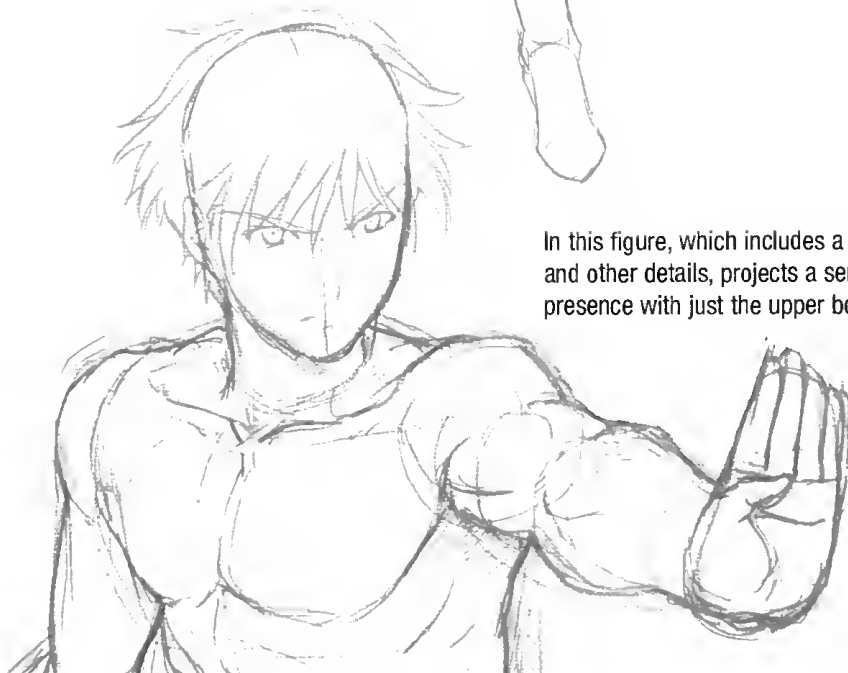
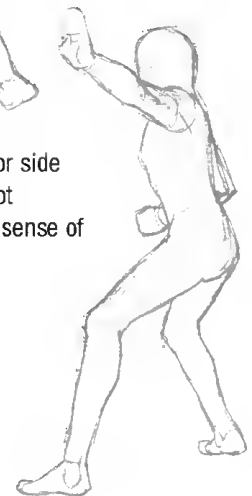
Figures drawn from a moderately low angle project a sense of presence even without a face or other details.



Composing a figure within a box facilitates imagining which surfaces should be visible.

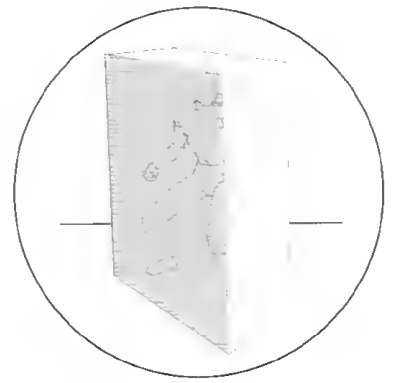


Merely showing the upper or side surfaces of a figure does not necessarily imbue it with a sense of three-dimensionality.



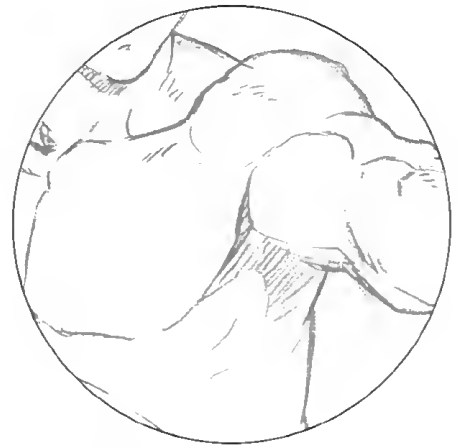
In this figure, which includes a face and other details, projects a sense of presence with just the upper body.

Three Elements in Rendering a Figure as a Three-Dimensional Object



1. The Composition

Use a composition that brings three surfaces into view (the front, a side, and the top).



2. Shading

Include shadows, such as underneath the chin or the underarm that enhance the figure's sense of three-dimensionality.



3. The Ground

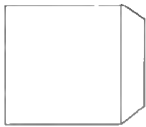
Include shadows around the character's feet.

Placing a Figure in a Box

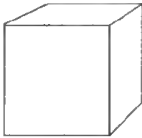
Gain an understanding of the three dimensions: height, width, and depth (thickness).



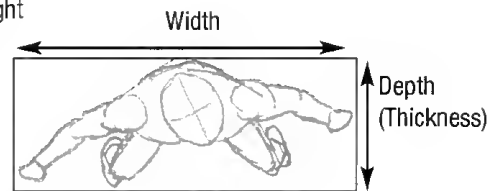
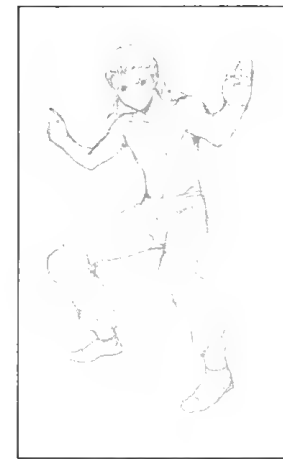
The object appears flat when looking directly at the front.



With the side visible, the object appears three-dimensional.

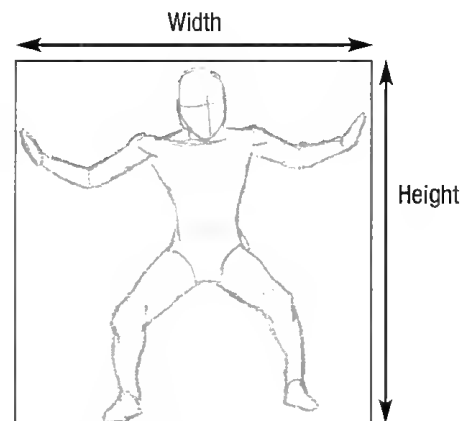


Having not only a side visible but the top as well enhances the object's three-dimensional presence.



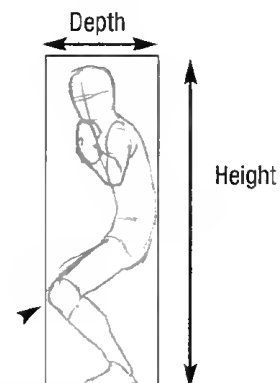
Direct Overhead View

Be certain you have properly identified the figure's depth when composing from this angle.



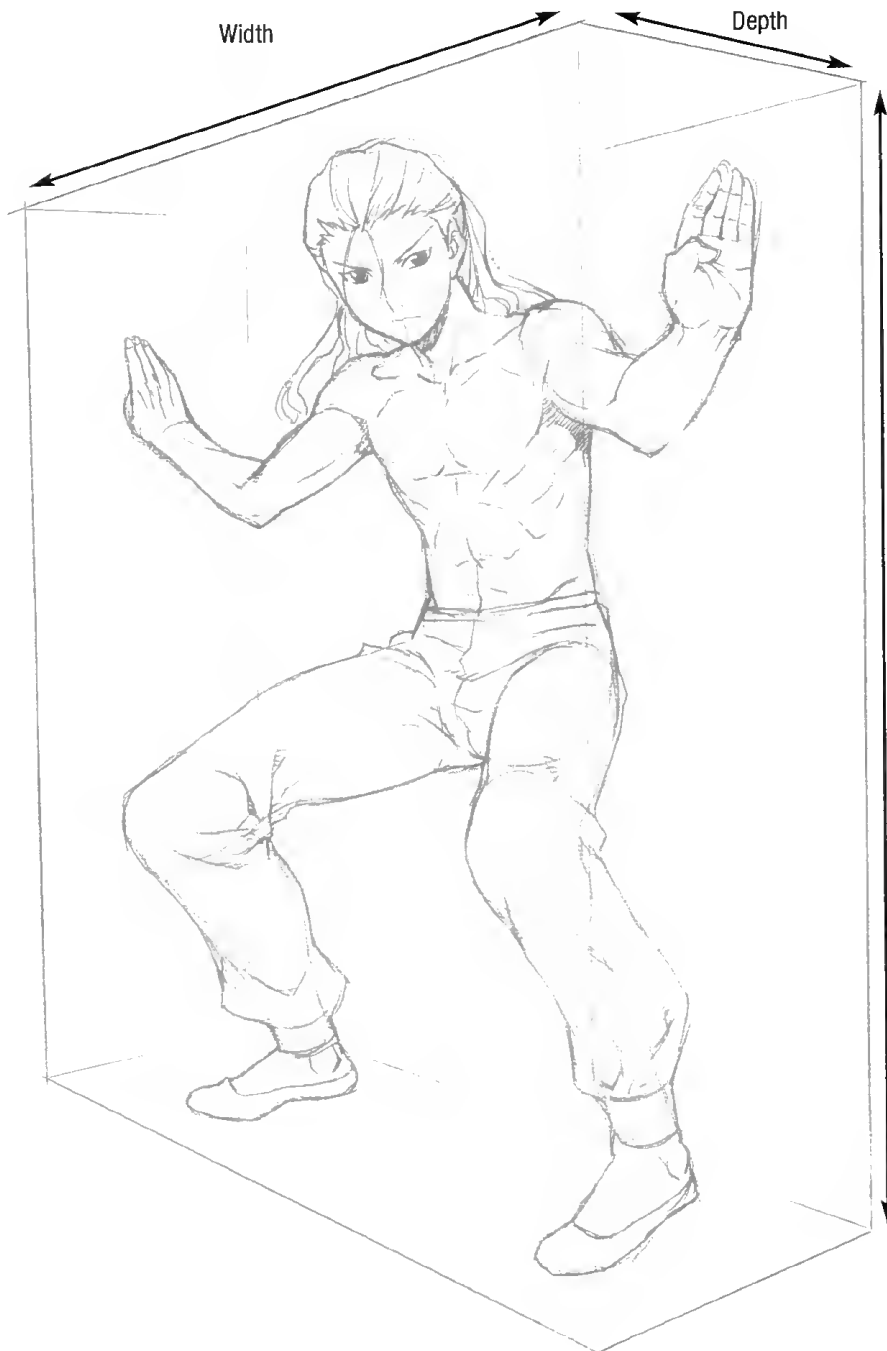
Direct Front View

Make an effort to capture the pose's width and height accurately.

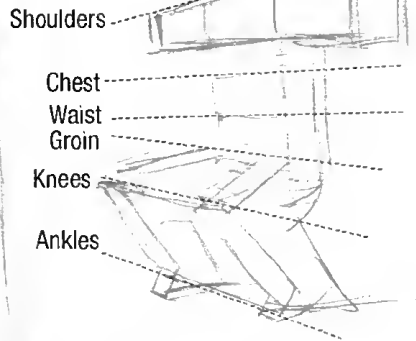
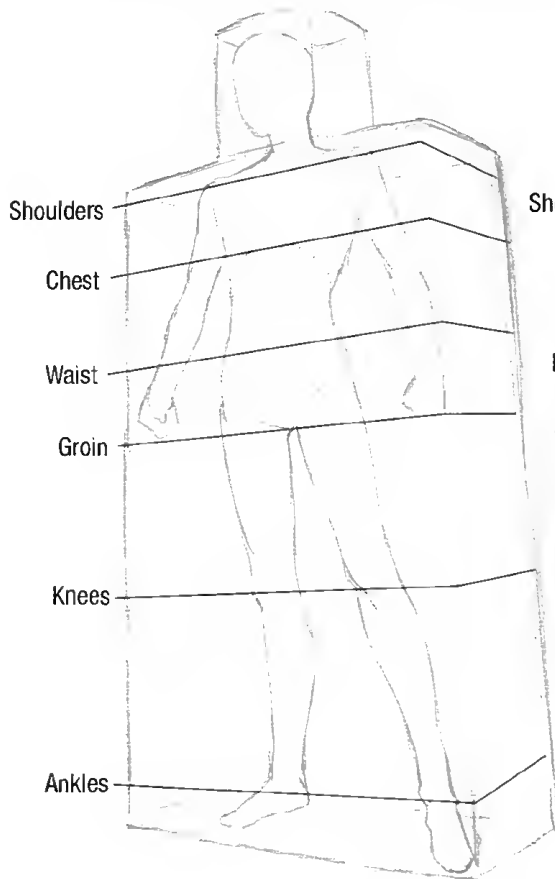


Direct Profile View

Drawing the figure in the box allows you to establish how much the legs (i.e. knees) jut forward in relation to the head and to what extent they bend.



Start with a Box Layout When Designing a Pose



Block Layout

The above shows a figure with the joints of the shoulders, chest, waist, groin, knees, etc. established and the parts represented rendered as blocks. Using this layout technique facilitates drawing a dynamic, three-dimensional pose.



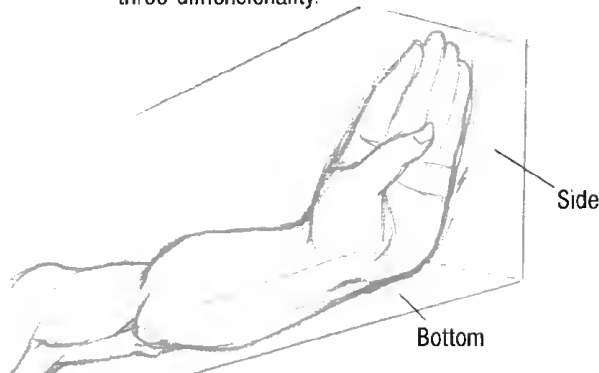
The above figure was drawn based on a block layout.

Draw guidelines to establish the positions of the shoulders, chest, waist, groin, and knees. These body parts constitute key points in portraying a given action or pose.



Standard Arm Pose (Moderate Low Angle)

Bringing just a modest amount of the bottom and side surfaces into view gives the arm a sense of three-dimensionality.



Dynamic Arm Pose

This composition shows the palm rotated toward the picture plane. Bringing more of the side and bottom surfaces into view enhances the illusion of three-dimensionality.



Using a block layout makes it easier to capture the pose pictured here or composed from a slightly higher angle.

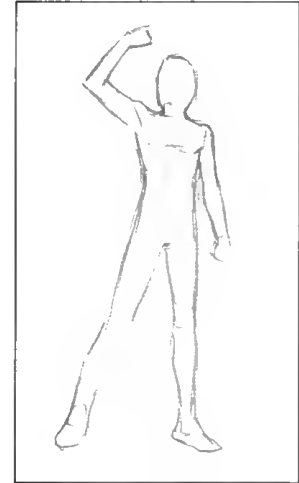
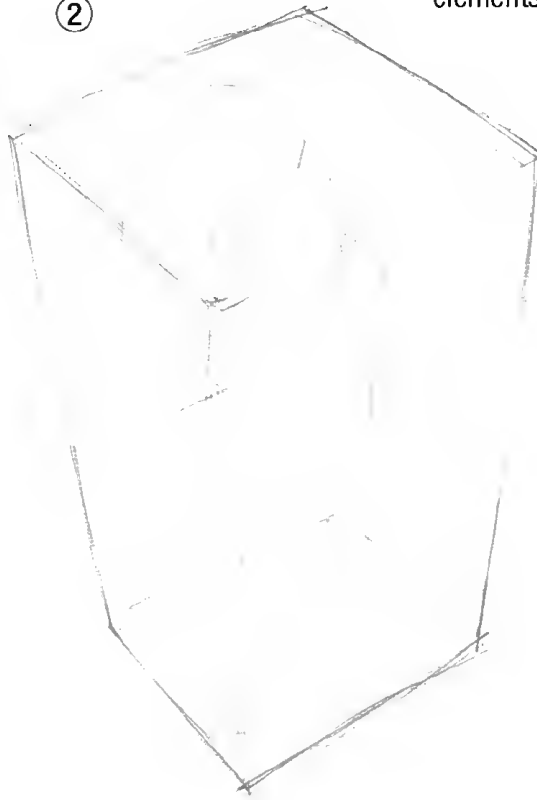
The Steps in Drawing a Figure from a Box

Try starting with a box when drawing a character's layout. This allows you to identify from an objective perspective how the visible surfaces, depth, and other elements will appear.

①

Draw a box viewed from overhead.

②



Draw the target pose from an easy angle of composition. This will facilitate drawing the final image.

③

Centerline

④

Neck

Chest

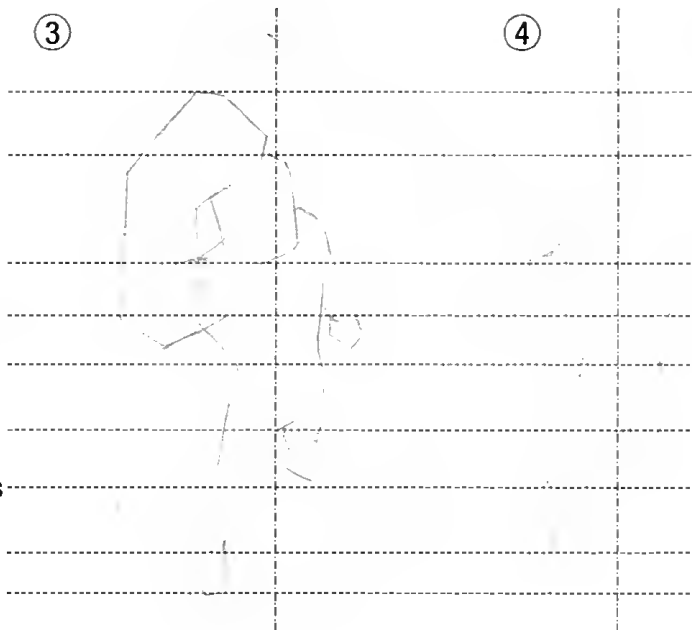
Waist

Groin

Knees

Ankle

Toe



Use the box layout to determine the figure's proportioning (i.e. establish the positions of the head, chest, waist, groin, knees, ankles, etc.). Adjust the overall layout.



The above image shows the layout with the exterior contours adjusted to clean up the form.

⑤

Add the details to complete the image.



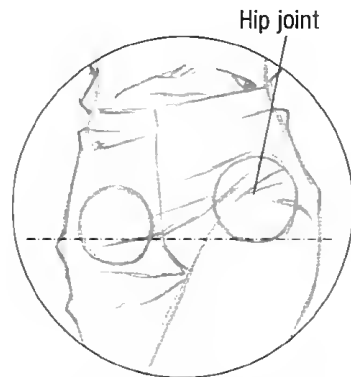
Enhancing a Character's Appeal: Techniques in Dressing Characters

Mastering the art of drawing creases will make the composition convincing, regardless of the type of clothing worn. This section covers the basics of drawing clothes and in particular, the tricks to drawing creases skillfully.

The ABCs of Drawing Clothes

Basic Creases

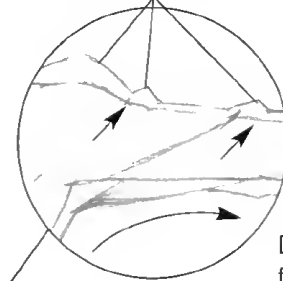
An unworn shirt (that has been ironed flat) becomes three-dimensional when donned.



Creases form at the hips and are pulled in the direction to which the hip joint rises. Note the angle of the pelvis shown above.

- More creases form on snug or fitted shirts and pants, which are made of less fabric.
- Large, sagging areas of fabric form on baggy clothing, but fewer creases and wrinkles appear.

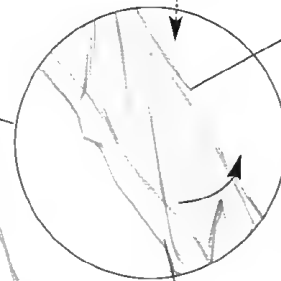
Creases formed from sagging fabric



Direction in which the fabric is pulled

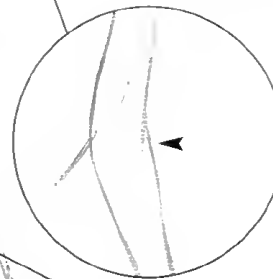
Gravity

This area lies touching the skin.



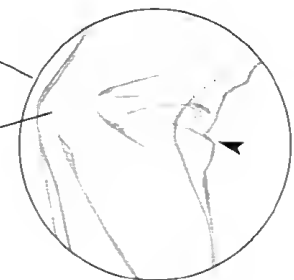
Direction in which the arm is moving

The fabric sags in the direction opposite that in which the arm moves, causing space to form between the fabric and the skin.



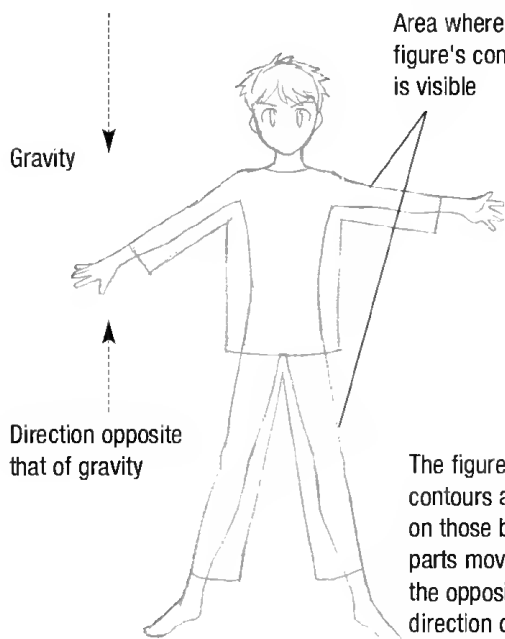
Showing off the waist's curve makes the character appear more attractive, so go ahead and add a little tapering to the silhouette that would actually appear straighter in real life. Remember to add creases to the waist's curve.

Kneecap



When the knee bends, creases form in a radiating pattern with the kneecap at the center. Creases also form in the bunched fabric behind the knee.

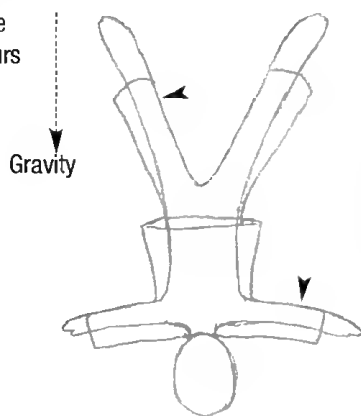
Controlling Where the Figure's Contours Become Visible through Clothing



Direction opposite that of gravity

Area where the figure's contours is visible

The figure's contours appear on those body parts moving in the opposite direction of gravity.



Gravity

When the figure is turned upside-down, those body parts where the figure's contours become visible are opposite those when the figure is right side up.

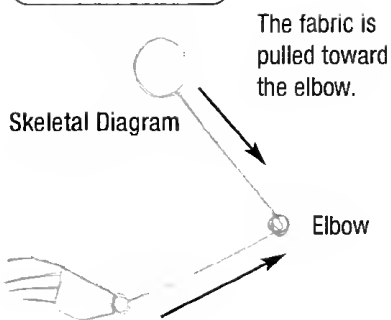
Creases shifting toward the side form abrupt curves that adhere to the body's curved surface.

Use a gentle arc for creases that appear on broad surfaces of the body, such as the front.

Creases form at regions in the fabric where the figure's contours are not visible.



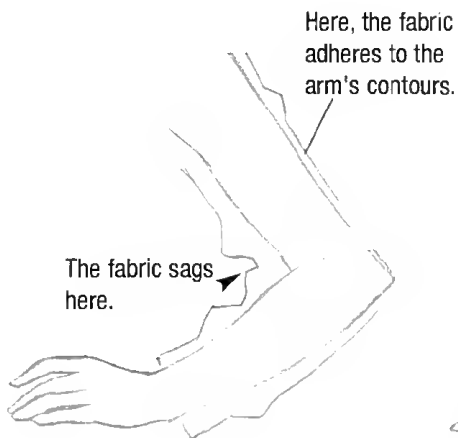
Joint Creases



Skeletal Diagram

The fabric is pulled toward the elbow.

Elbow



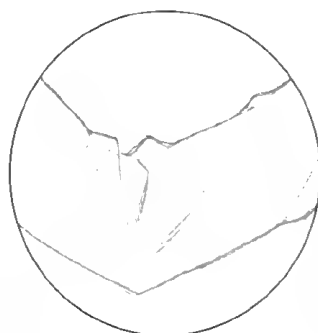
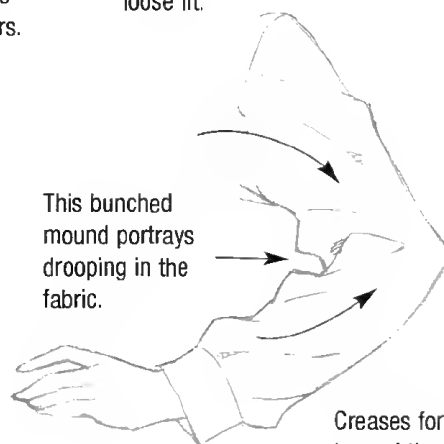
The fabric sags here.

Here, the fabric adheres to the arm's contours.

Creases form at the joints regardless of whether the garment has a snug or loose fit.

This bunched mound portrays drooping in the fabric.

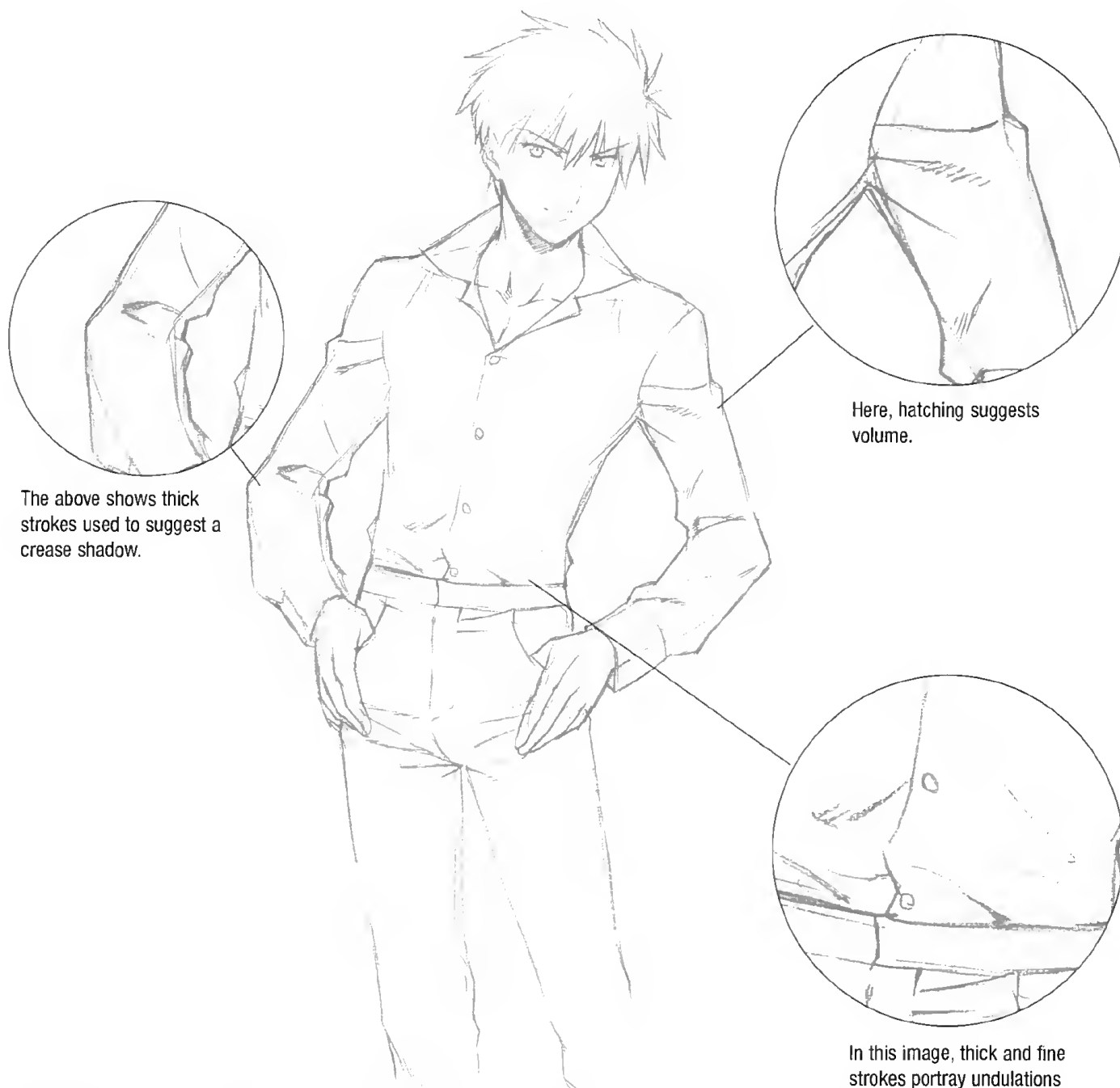
Creases form toward the elbow.



The rumpling of the fabric is more dramatic on the inside of the bend.



The key to portraying creases lies in using contrasting line thickness and hatching to create a sense of volume (i.e. depth).

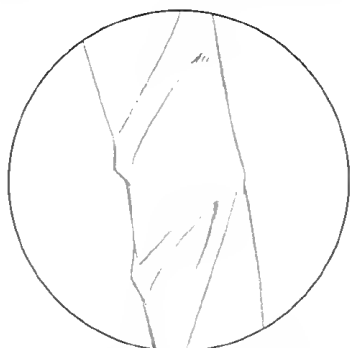


The above shows thick strokes used to suggest a crease shadow.

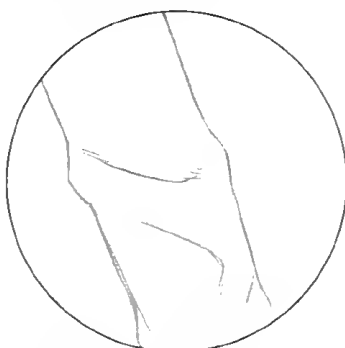
Here, hatching suggests volume.

In this image, thick and fine strokes portray undulations on the fabric's surface.

Differences in Crease Appearance According to Fabric Type



To portray thin fabric (e.g. dress shirts, etc.), make the spacing between creases narrow.

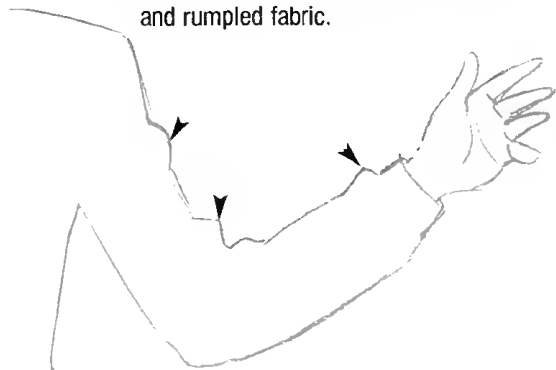


To portray heavy fabrics (e.g. jackets, etc.), keep the spacing between creases on the wide side.

How the creases are drawn suggests whether the fabric is heavy or thin.

Drawing Easy Creases

Estimate where creases should appear and add undulations in the fabric to the layout. This will help generate the feel of creases and rumpled fabric.



Add crease layouts when drawing outlines or exterior contours.



Creases only appear on the shirt's outline in the figure above.

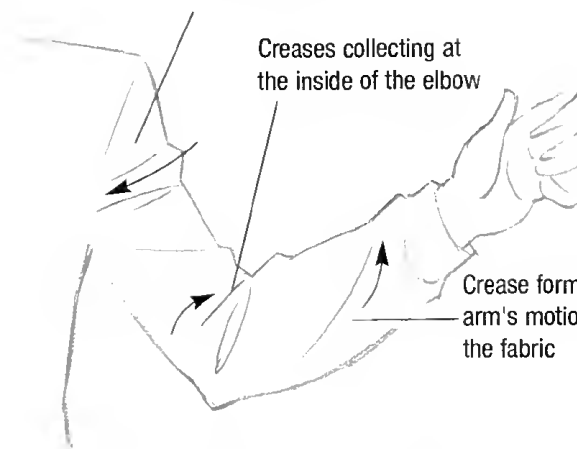


Be certain to carefully draw the figure underneath the clothing when establishing the clothing article's outline.

Creases collecting at the underarm

Creases collecting at the inside of the elbow

Crease formed by the arm's motion pulling the fabric



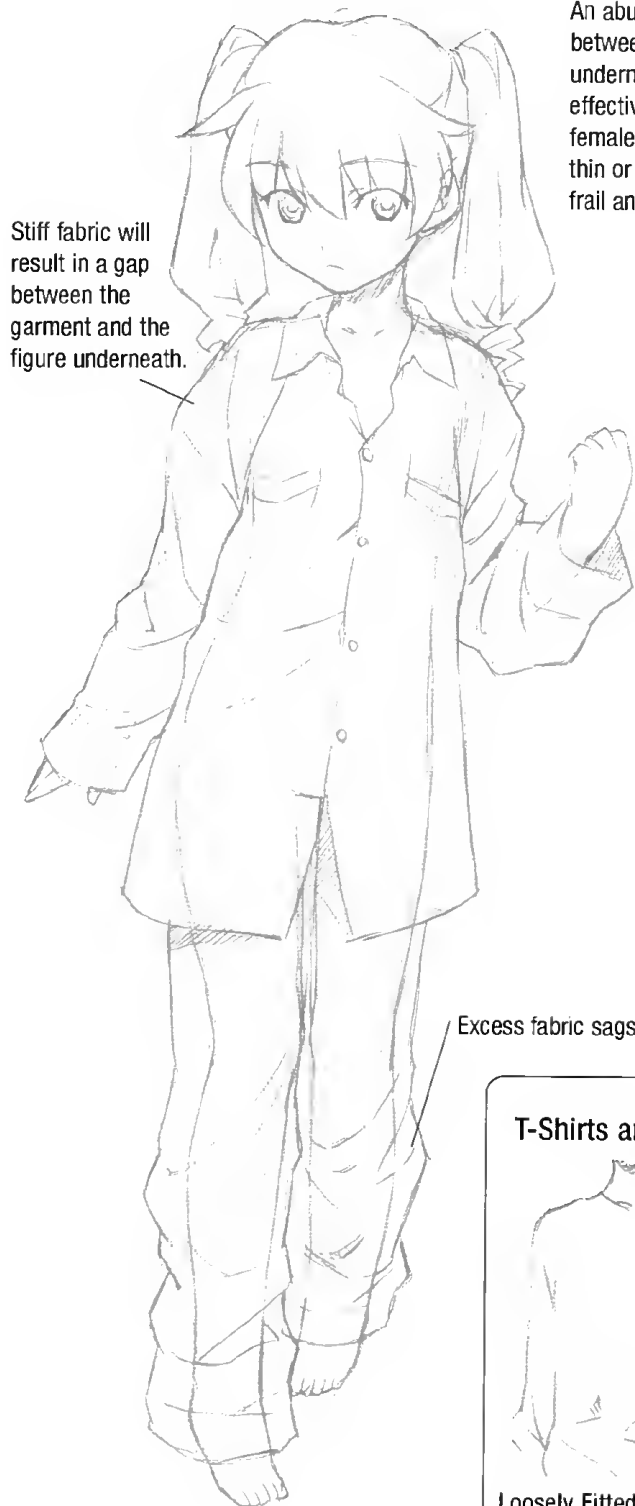
Add lines for creases according to where rises appear on the fabric's surface.



This figure includes creases on the clothing and other clothing details.

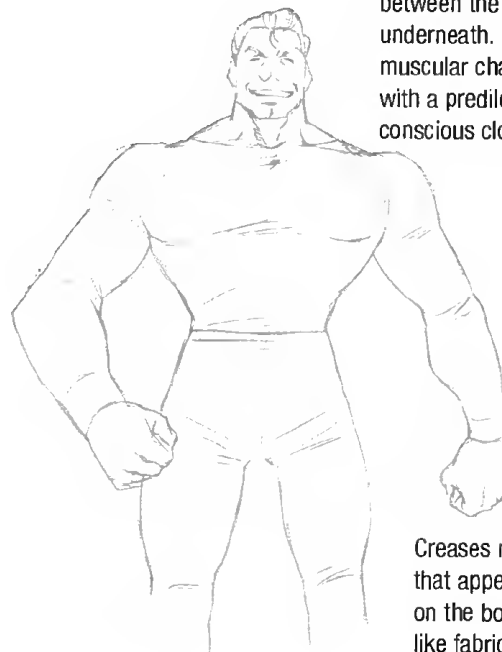
Clothing essentially serves to conceal the body. However, garments can be roughly divided into two categories: those that reveal the body's contours and those that conceal the body's contours. Exploiting these two types of clothing allows you, the artist, to portray a given character's personality.

Figure-concealing, Baggy Clothing



An abundance of gaps may occur between clothing and the skin underneath. Such gaps are an effective means of presenting a female character as femininely thin or portraying a character as frail and weak.

Figure-revealing, Active Clothing



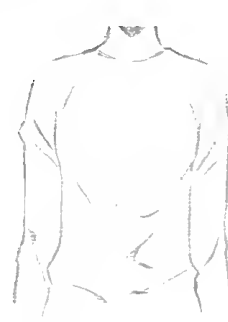
In the style of clothing depicted to the left, little space remains between the clothing and the flesh underneath. Use this style with muscular characters or characters with a predilection for body-conscious clothing.

Excess fabric sags.

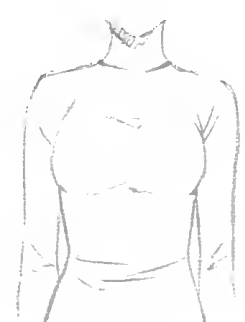
T-Shirts and Figure Portrayal



Loosely Fitted: Concealing
In loosely fitted clothing, the fabric sags. Try using long, gently curved "V" shaped ripples and rolls, etc.



Standard Fit
More creases form on clothing with a standard fit than loose clothing, owing to the hills and valleys of the figure underneath. Draw the clothing visualizing an increased concentration of creases.



Tight-fitting: Figure Conscious
Creases form according to mounds and depressions on the figure underneath. Use relatively straight lines and accentuate the body's contours.

The Reality behind Dressing Characters

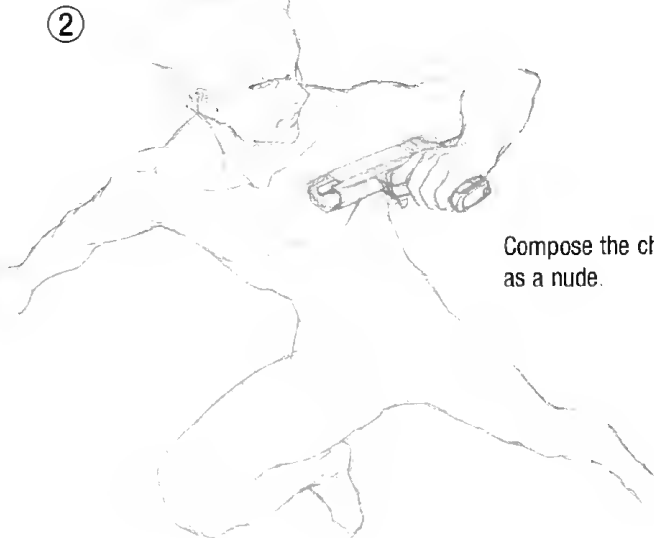
This section presents the steps in dressing a character, starting from the layout stage. Clothing moves along with the character. The next few pages show how to use clothing to highlight the character's motions.

①



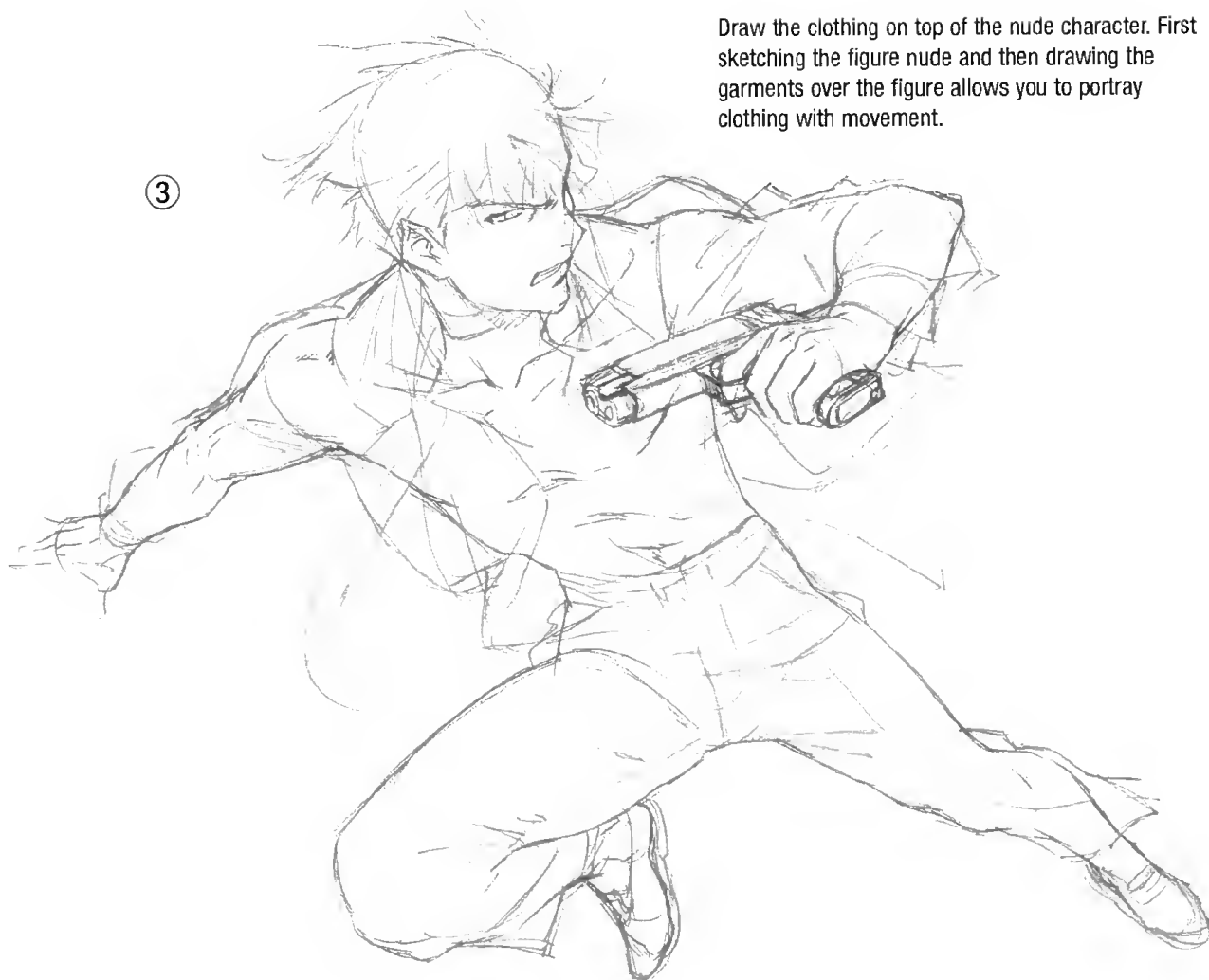
Draw the pose layout.

②



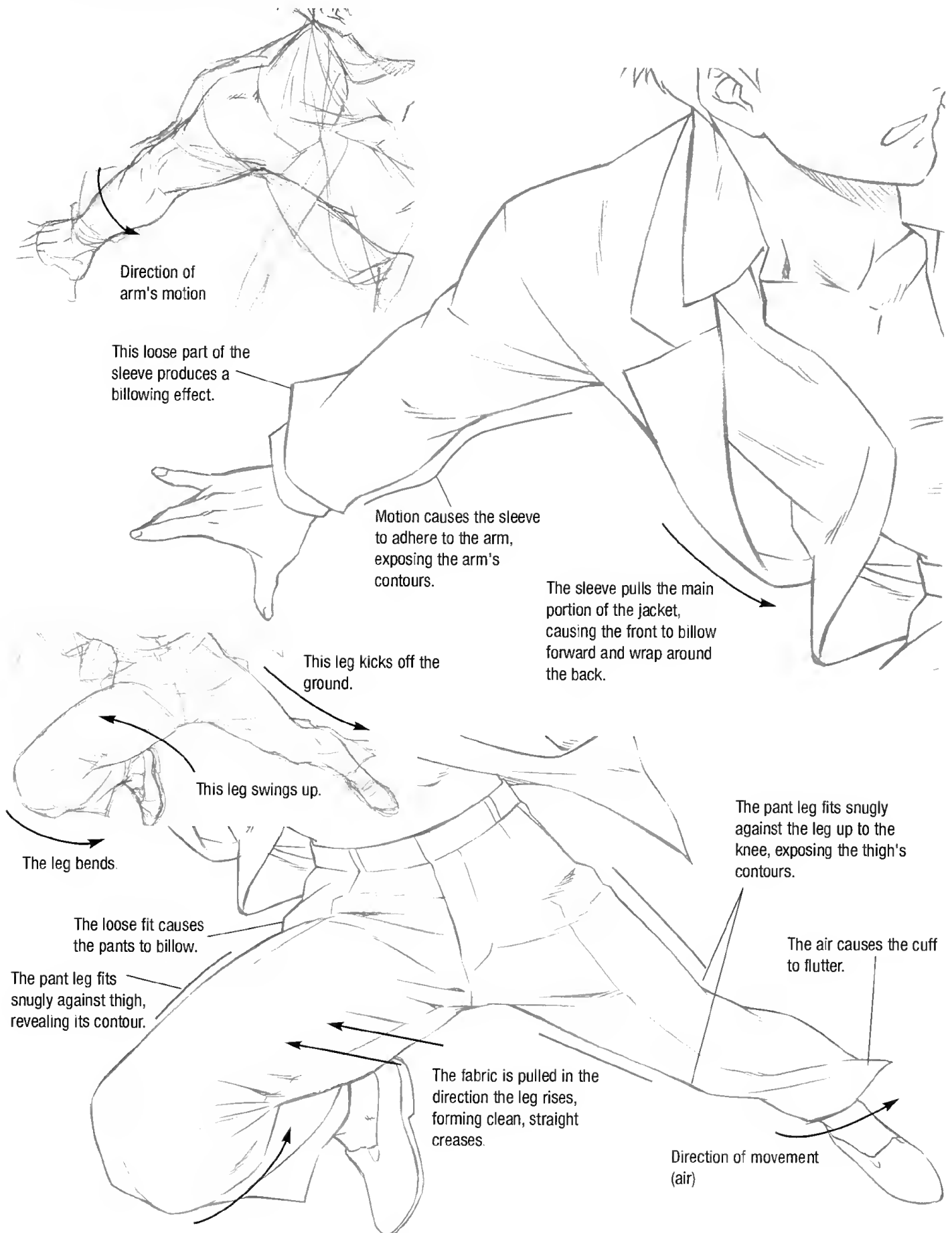
Compose the character as a nude.

③

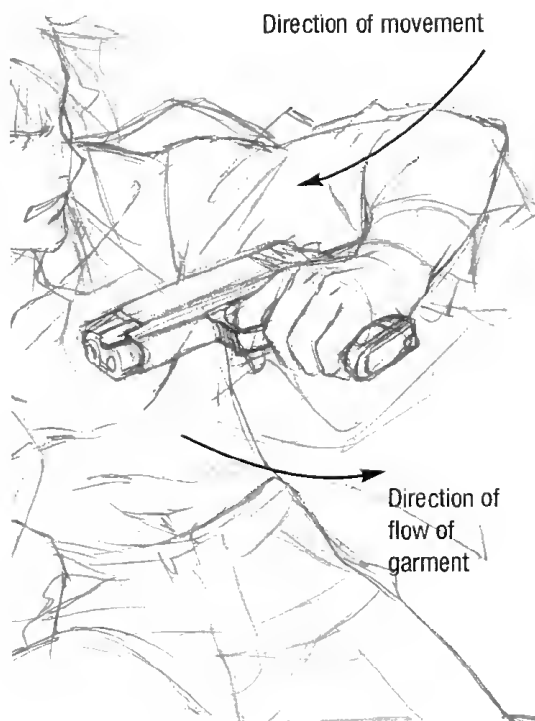


Draw the clothing on top of the nude character. First sketching the figure nude and then drawing the garments over the figure allows you to portray clothing with movement.

Effects of Clothing in Character Portrayal



Creases appear in a radiating pattern with the bent portion of the knee at the center.

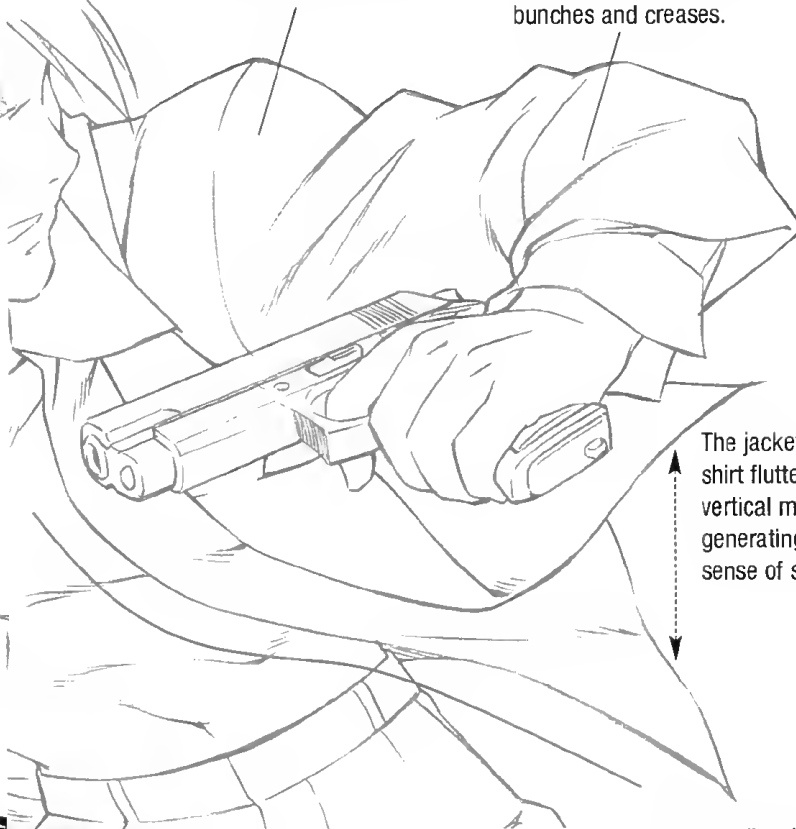


Direction of movement

Direction of
flow of
garment

A shoulder pad is present, which
maintains the jacket's shape at the
shoulder, creating this large bulge.

These radiating lines result from the
elbow bending. The thick, loose
fabric produces large, curved
bunches and creases.



The jacket and
shirt flutter in a
vertical motion,
generating a
sense of speed.

Use a gradually winding
"S" curve to portray
fabric fluttering in the air.



Finishing touches using
solid black, white
correction fluid, and tone

Drawing Dynamic Poses

Using a Low Angle to Create a Composition with Impact

Under Drawing



The following constitute effective techniques for creating dynamic poses:

1. Use compositions that will make the subject appear three-dimensional
 2. Show the subject balanced on one leg
 3. Show movement involving dramatic torsion
- Give these points primary consideration when designing the composition and make an effort to add movement to the hair and clothing.

Layout



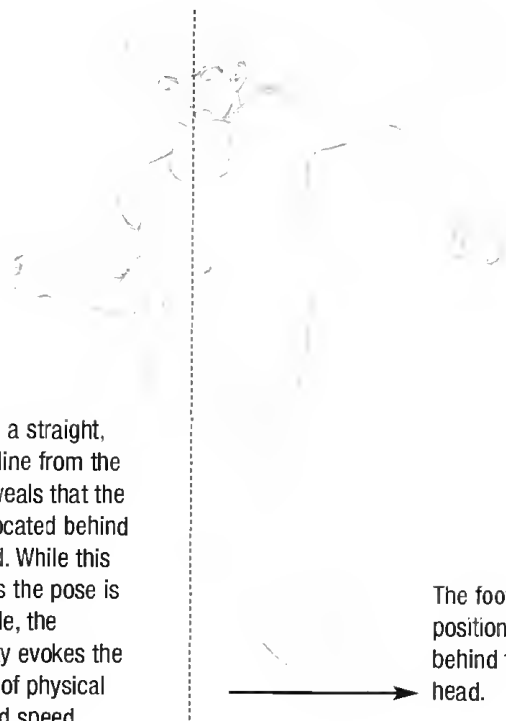
The head faces the viewer.

The axial line forms an almost perfectly straight line, indicating no torsion is occurring.

Draw the torso's layout first and then sketch the leg.

Torsion in the head and torso alone creates the illusion of "turning."

Nude Line Drawing



Drawing a straight, vertical line from the head reveals that the foot is located behind the head. While this indicates the pose is not stable, the instability evokes the feelings of physical force and speed.

The foot is positioned behind the head.



Line Drawing with Clothing

The short leggings are the epitome of tight clothing.

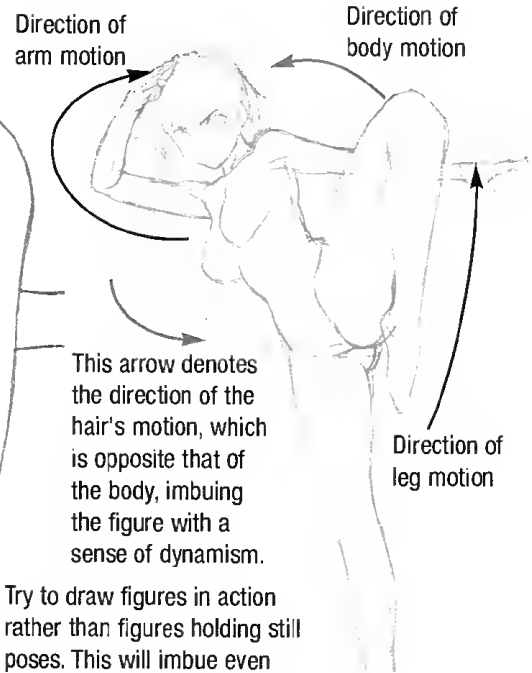
The loosely fitted top softly billows at its bottom.

The addition of solid black at the hairline and around the garment's hem before applying tone generated a three-dimensional feel.

Under Drawing



Nude Under Drawing

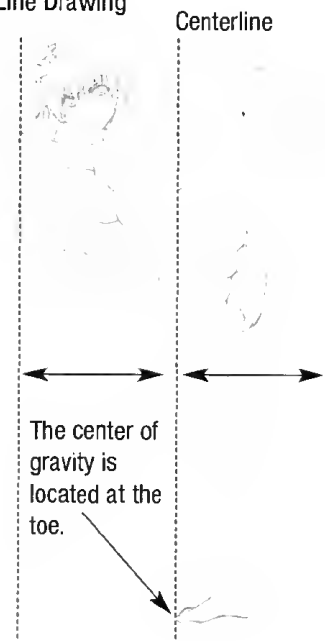


Try to draw figures in action rather than figures holding still poses. This will imbue even "still" compositions with a sense of movement.



When drawing specialty moves or poses, create rough sketches of the same pose from a number of different angles to study how torsion occurs at the waist as well as the positioning of the hands, feet, and head, etc. These sketches will help as guides in adding creases when later dressing the character in clothing.

Nude Line Drawing





Line Drawing with Clothing



This mandarin dress is a popular snugly tailored dress.

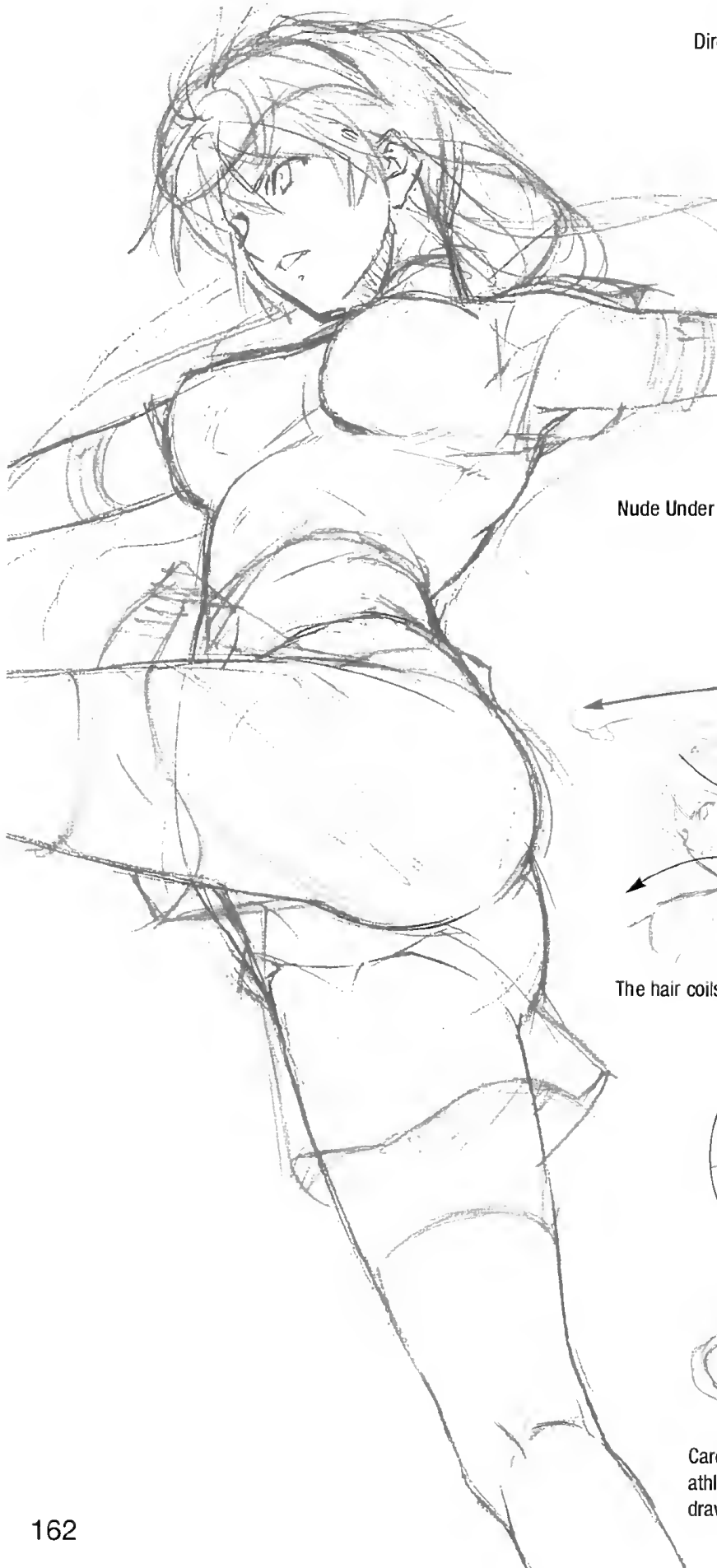
The side slits enhance the legs' ease of movement.

Use a wavelike, undulating line for the loose skirt.



Use solid black and white correction fluid to highlight the skirt's contours and the creases.

Under Drawing



Layout

Direction of face

Direction of upper body

Waist

Direction of lower body

Shift the directions faced by the head, the upper body, and the lower body to portray dramatic twisting.

Nude Under Drawing

Both arms move in a manner to maintain balance.

The upper body faces the direction opposite that in which the kick is delivered.

The load-bearing foot functions to support the figure's weight.

The hair coils dramatically.

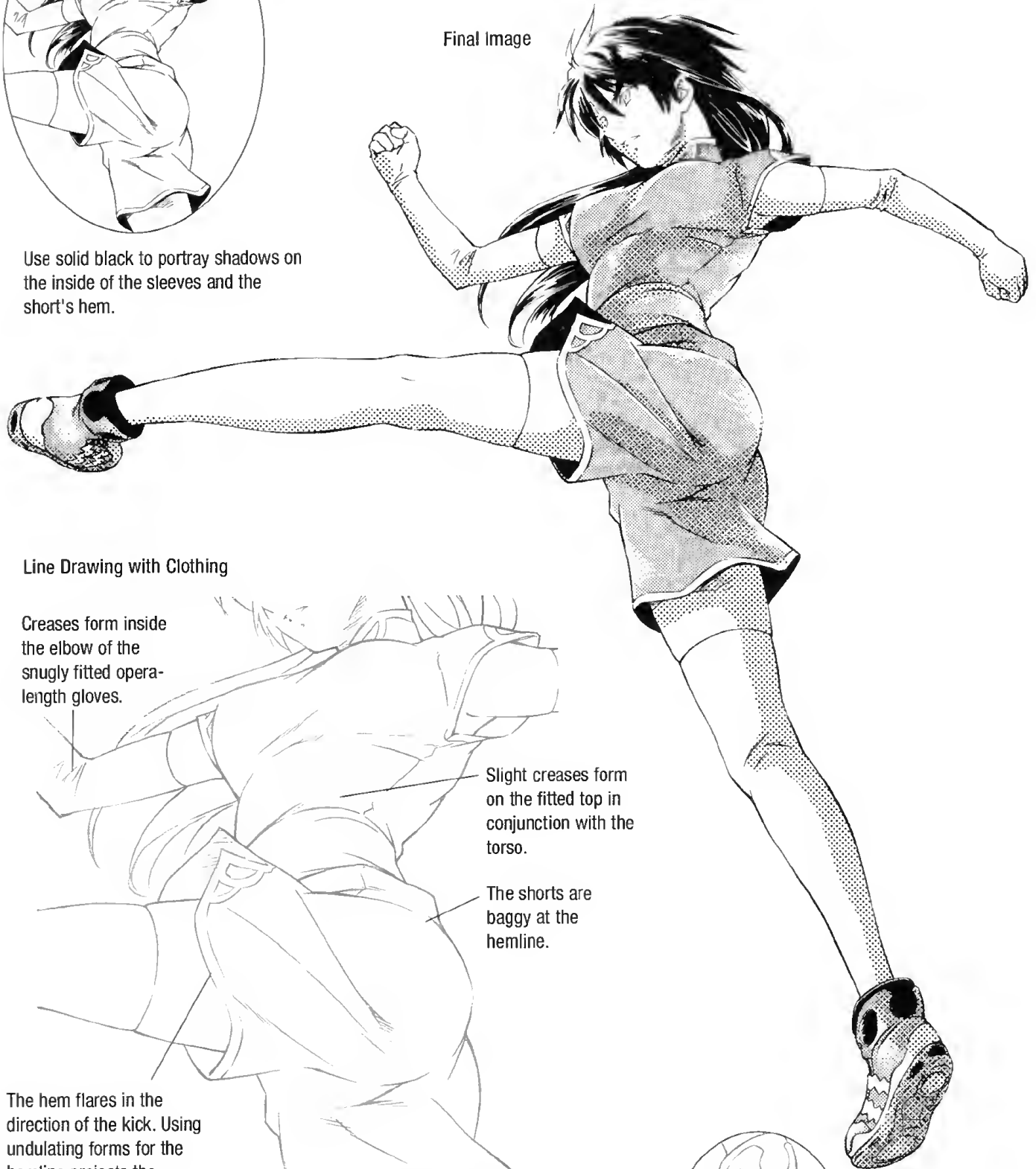
Adjusting the chest's form evokes the sense of intense movement in the upper body.

Carefully draw the thick-soled athletic shoes after first drawing bare feet underneath.



Use solid black to portray shadows on the inside of the sleeves and the short's hem.

Final Image



Line Drawing with Clothing

Creases form inside the elbow of the snugly fitted opera-length gloves.

Slight creases form on the fitted top in conjunction with the torso.

The shorts are baggy at the hemline.

The hem flares in the direction of the kick. Using undulating forms for the hemline projects the sense of a supple fabric.

The stockings fit snugly against the leg. Showing an indentation where the top of the stocking squeezes the leg establishes a clear boundary between the bare leg and the stocking.

Bare skin
Stockings

The top of the stocking squeezes the leg, causing this indentation.

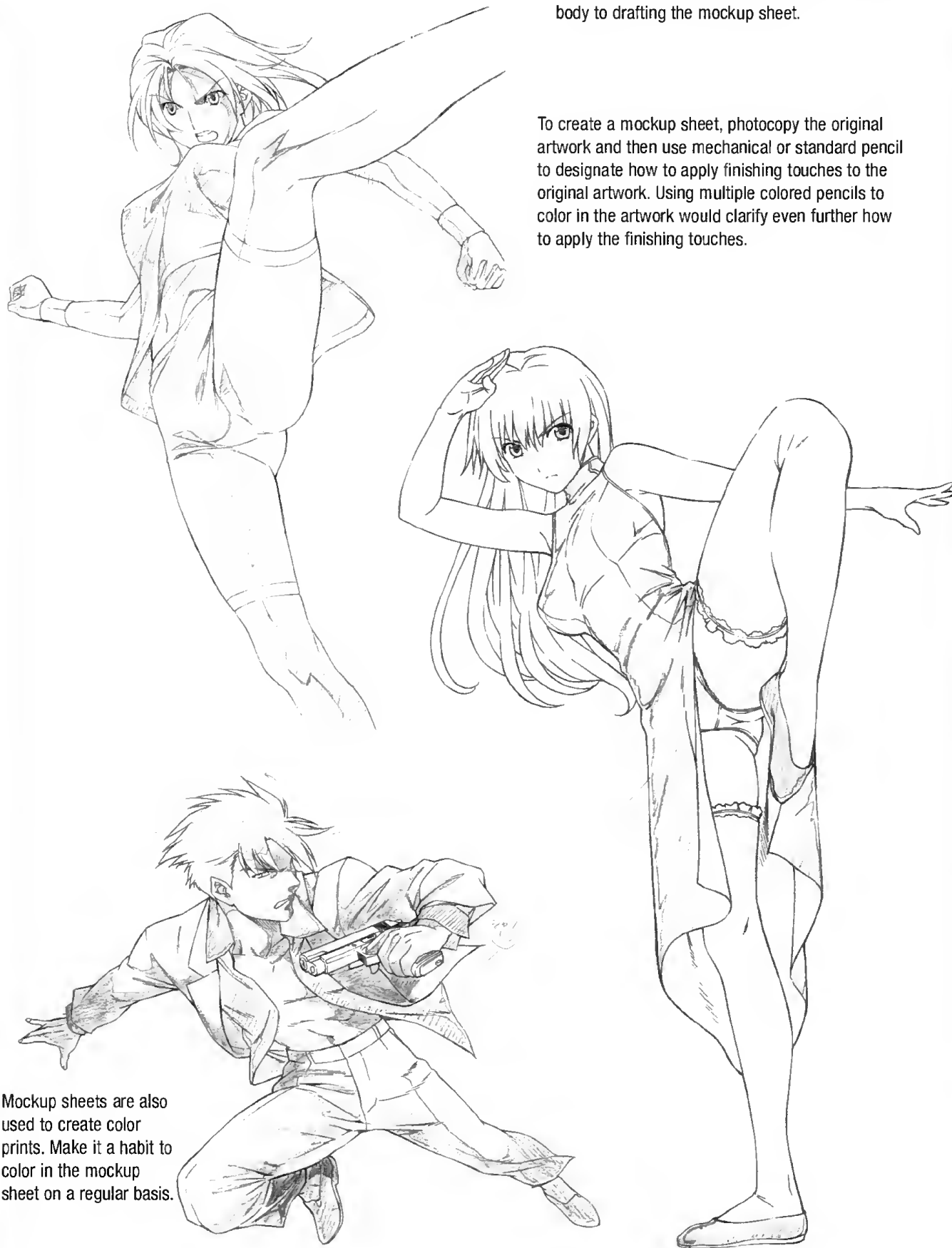


The shoes reflect the character's personality and function to make the character more convincing to the reader, so they must be rendered carefully.

Mockup Sheet

Manga and anime artists prepare a mockup sheet after planning shadow placement, light and dark contrast balance, etc. Artists apply their knowledge of *manga* sketching, which is rooted in awareness of the human body to drafting the mockup sheet.

To create a mockup sheet, photocopy the original artwork and then use mechanical or standard pencil to designate how to apply finishing touches to the original artwork. Using multiple colored pencils to color in the artwork would clarify even further how to apply the finishing touches.



Mockup sheets are also used to create color prints. Make it a habit to color in the mockup sheet on a regular basis.

Cover Character Designing Frontline

This next section covers the process involved in producing a character design using this book's cover illustration as a sample. Kazuaki Morita is responsible for the artwork.



The above is a conceptual drawing, showing this book's theme of "sketching to plan" in a simple, visual image, namely as a "frog in a can" (playing upon the idea of a book being a condensed receptacle of artwork and ideas).



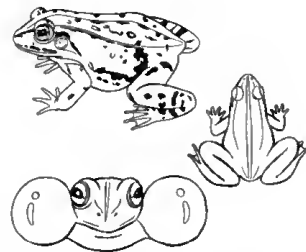
The layout above was composed from a moderately high angle, causing the character's face to stand out. Here, the frog holds a pencil.



This sketch showing the character dressed in a hooded rain poncho evolved after associating a frog with a Japanese *amagappa* (rain cape) and then with a rain parka. While this composition of the character stretching her arms was a temporary candidate for the cover, the character tended to become overshadowed once combined with the can. Consequently, this composition was never developed further than this stage.



Black-spotted pond frog



The image to the left shows a rough sketch of the original concept, which was a frog costume. People would comment that showing only the frog's bulbous eyes was unexciting and that some frogs inflate their cheeks when croaking, so Morita opted to add attachments to the cheeks.



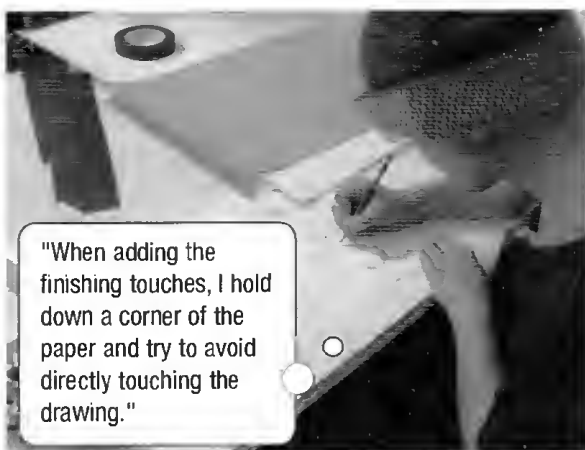
The above shows Morita sketching adhering to the standard guidelines of layout drawing.



Morita settled on a moderately high angle composition and dressed the character in a hooded cape with "frog cheeks," inspired by the playful, froggy theme. Once Morita established the front and side designs to a certain extent, all he had left to do was match the designs to the composition.



Adding Finishing Touches to the Composition



When adjusting (cleaning up) contours with a standard or mechanical pencil, the number of strokes used on the composition increases, so use a sheet of paper to mask the drawing and protect it from smudging.



Coloring Characters

Coloration is an extension of character representation and allows the artist to enhance the character's sense of presence without much effort. When coloring, start with the largest areas where the color has been predetermined, which in this case would be the girl's flesh and the frog.

Steps to Easy Coloration

Light Source

Light



Start by coloring in the flesh. It is easy to leave gaps for the hair uncolored, so do not be concerned about the hair: just continue coloring the skin.



Color the hood (e.g. the exterior and broad surfaces).



Color the clothing, hair, etc. (e.g. the interior and other details).



Finally, color in the irises and pupils and shadow falling across the floor (i.e. the ground) to finish.

Coloring the Skin and the Face

Shadow from the hood



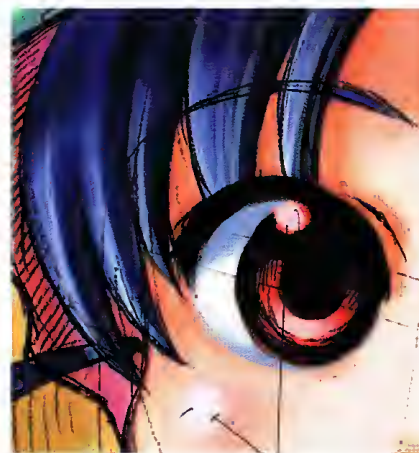
Add shadows to the lower right portions of the figure, which is the direction opposite the light source. The shadow to the nose's side is theoretically located to the right. However, a shadow was added as an accent point falling on an area opposite the light source (although in reality, there would be no shadow).

The contrast of light and shadow constitutes the foundation of creating a sense of volume. Determine the direction of the light source and pay careful attention to darken areas where shadow should form.



Light White Dark

The arm and leg are essentially cylinders. Use average, light, and dark shades in that order from the side where light touches the limb to project a sense of volume.



Darken the upper eyelid to color the iris and pupil.

These denote highlights or light reflections on the iris and cheek. Add white correction fluid last.

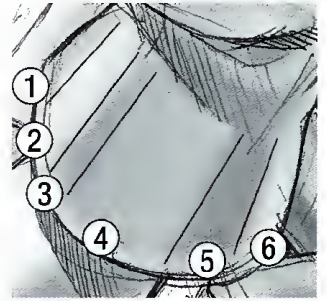


Use arced strokes to add light and dark to the hair.

Whiten (i.e. lighten) the locks' centers to generate a three-dimensional feel.

Rendering the Gloves

Light and Dark Contrast Used to Generate Volume

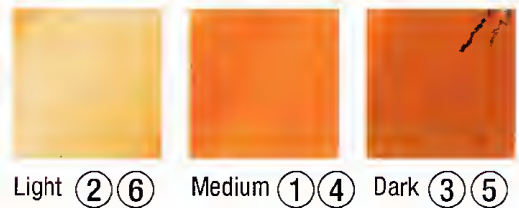


Using a prism shape for the cuff suggests a stiffness reminiscent of real gloves.



One side of each finger has been made darker.

Three Shades Giving the Gloves a Sense of Three-Dimensionality



Portrayal of Ripples in the Skirt

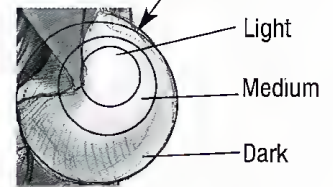


Use a lighter shade for the tops of the ripples.

Portraying Spheres



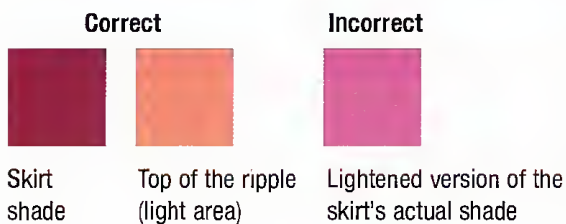
Shift circles of graduated sizes and shades to one side of the sphere.



Start with the lightest area and then move to the darkest. Use circles of graduated sizes and shades, shifting them to one side of the sphere. The trick to creating the illusion of a sphere is to avoid drawing concentric circles, which would all share the same center.

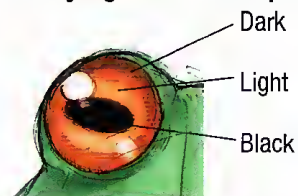


The hood's cords (which are in the form of frog legs) press down on the chest. The breasts swell in an elliptical form. Therefore, likewise, an ellipse should be used for the lightest region on the breast.



When using two shades to create a contrast, avoid simply lightening the original shade. Instead, select a different hue and lighten it. This will heighten the sense of contrast.

Portraying Luster on Spheres



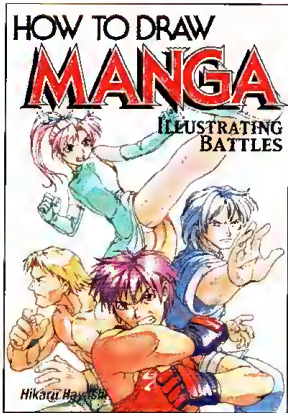
Draw circles of reflected light over a diagonal drawn across the eye, using a light shade next to the black pupil, while darkening the outside of the iris. This creates the illusion of a spherical eye.



Final Image

Coloration Improvement Techniques

In this section, Kazuaki Morita attempts to improve Takehiko Matsumoto's cover illustration on *How to Draw Manga: Illustrating Battles*, published by Graphic-sha, and the reader learns the secrets in how to produce a great-looking composition with impact.



Takehiko Matsumoto created the cover illustration seen above. The coloring was outsourced, and the result was a watercolor effect, making heavy use of a "bokashi" or "blurring" technique. The final product disappointed Matsumoto, who had been expecting something more on the lines of a colored *anime* cell. Morimoto, who was aware of outcome, decided to resuscitate this composition as part of this book's project and attempt to improve the cover illustration's coloration.

Coloration Process

Individualizing the Characters-1: Using Flesh Tones to Distinguish Characters



Morimoto began with a coloring-book, color-fill approach.

The girl was given a pink flesh tone.

This muscular character was given a bronze flesh tone.

This character was given a pale yellow flesh tone with a hint of blue to suggest an Asian who does not spend much time in the sun.

The protagonist was given a reddish-yellow flesh tone to create the look of a Japanese/Asian character.

Individualizing the Characters-2: Using the Hair and Clothing to Identify the Characters



Establish beforehand the color palettes to use for the hair and clothing as part of the character's color design. The protagonist wears a passionate red, while his sidekicks dress in cool purples and the like. Flavoring an everyday palette with an attention-grabbing color produces effective results.

The above shows the composition rendered solely in color without contour lines. This allows the artist to check the overall balance, determine that the characters can be distinguished from one another and to what degree the characters stand out, etc.

The Improved Palette

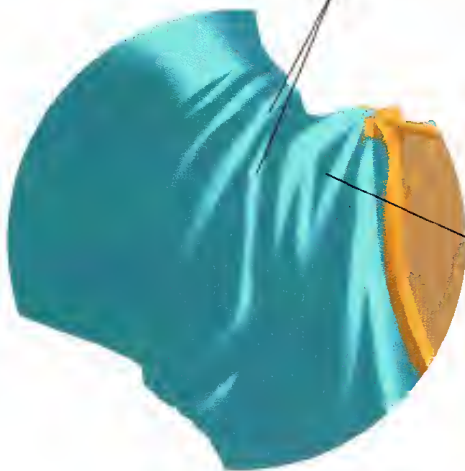
The key to improving the coloration lies in exaggerated the contrast of light and dark through careful shading.

1. Better Clothing Shadows and Creases

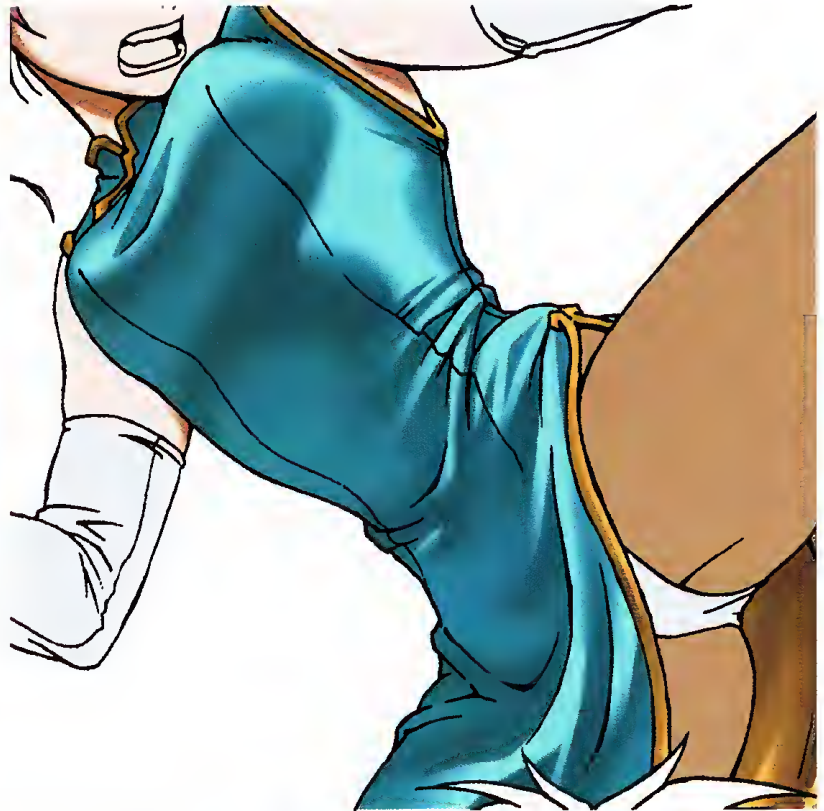


Use shadows to render creases. This will simultaneously enhance the torso's sense of volume.

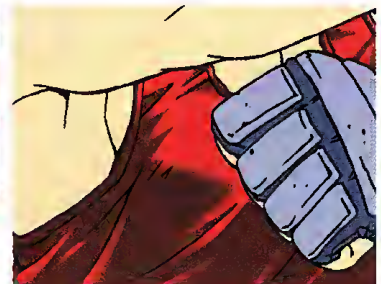
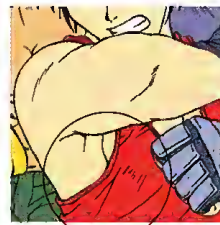
Leave light areas to emphasize the fabric ripple.



This triangular shadow has no drawn contour lines. Its addition creates the illusion of bunched fabric.



Add a color just a shade darker in strategic locations, such as underneath the chest and underneath shadow contours. This will accentuate the torso's sense of volume.



Using simple fill to create shadows without drawing contour lines heightens the contrast between light and dark.

2. Improved Rendition of the Hair



Ring of reflected light



Hair lock shadows

When creating the hair, combine hair lock shadows and a ring of reflected light for an effective look.



Final image

3. Using Shadows on the Skin to Enhance the Portrayal of Flesh



Use skin shadows to portray hills and valleys of muscle. Combining shadows to portray muscles with shadows to create the illusion of volume heightens the figure's sense of presence.

Original flesh tone

Muscle shadows

This darkest area of shadow creates the illusion of three-dimensionality.



Muscle shadows put the accent on the flesh's surface. Shade the skin with the intention of accentuating areas touched by light.

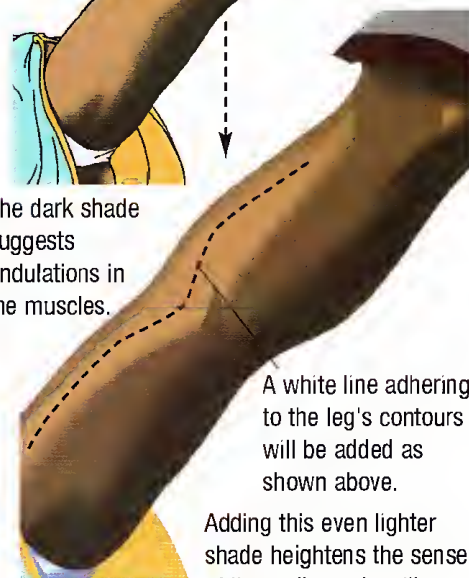


Take care to use curved strokes when drawing shadows' contours. This will preserve the undulations in the muscles and generate a sense of three-dimensionality.

Using Light (White) to Enhance the Sense of Volume



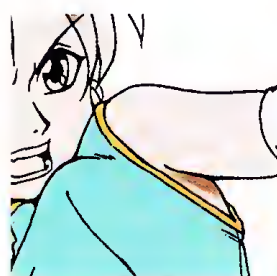
The light shade creates the illusion of volume.



The dark shade suggests undulations in the muscles.

A white line adhering to the leg's contours will be added as shown above.

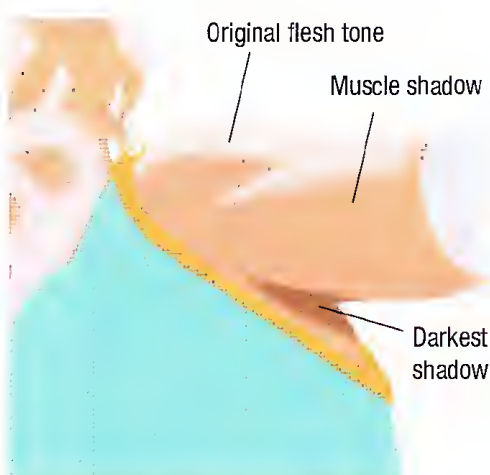
Adding this even lighter shade heightens the sense of three-dimensionality.



Skin coloration in initially published form



Skin in greyscale



Original flesh tone

Muscle shadow

Darkest shadow

With this shading, the original flesh tone has now become the lightest area. This area is left white in the greyscale version.



Artists' Profile

Takehiko Matsumoto



EVE burst error PLUS
© Himeya Soft, Inc.

Kazuaki Morita



Berwick Saga
© Enterbrain, Inc.



TV Tokyo *Cho Positive! Fighters*

Takehiko Matsumoto

1973: Born on February 9 in Shizuoka Prefecture
 1992: Graduated from Japan Animation and *Manga* College
 1992: Began apprenticeship as a *manga* artist assistant under Yu Kinutani
 1995: Joined the Society for the Study of *Manga* Techniques and began participation in Graphic-sha's *How to Draw Manga* series
 1998: Assisted in the production of publications on *manga* techniques produced by Go Office and produced the figures and illustrations as well as the cover of *How to Draw Manga: Illustrating Battles*



Yugo: The Negotiator

© Shinji Magari and Shu Akana, Kodansha Ltd.
 © Yugo Production Committee

2001: Became engaged with Logistics's Team Till Dawn
 2003: Produced the character designs and original event artwork for the PlayStation 2 game, *EVE burst error PLUS*
 2004: Produced the character designs and was engaged as General Art Director for the Pakistan chapter of Kids Station *Yugo: The Negotiator*
 2005: Produced the original artwork and was engaged as Art Director for TV Tokyo *Cho Positive! Fighters* episodes 10 through 13, 19, and 20



Night Shift Nurses III

Kazuaki Morita

1973: Born on December 26 in Shizuoka Prefecture
 1991: Became engaged as an employee at an average corporation
 1996: Began apprenticeship as a *manga* artist assistant under Shiro Ono
 1998: Assisted in the production of publications on *manga* techniques produced by Go Office and has been responsible for the *How to Draw Manga: Costume Encyclopedia* series cover illustrations
 2000: Produced the character designs and original artwork for the PC game, *Gakuen ojosama kitan* ("Mysterious Tales of School Girls")
 2002: Began activities with Logistics's Team Till Dawn



Gakuen ojosama kitan ("Mysterious Tales of School Girls")

© Himeya Soft, Inc.

2003: Produced the character designs and original artwork for the PC game, *Night Shift Nurses II*
 2003: Produced the character designs and original artwork for the PC game, *Night Shift Nurses III*
 2004: Produced the character designs and original artwork for *Nanase Ren*, © Mno Violet
 2005: Produced the character designs for the PlayStation game, *Berwick Saga*

Artists Discuss the True Nature of *Manga* Sketching

Takehiko Matsumoto and Kazuaki Morita Openly Discuss Their Artwork



In regular sketching, the subject is captured through portrayal of surfaces.

Japan may take pride in having *manga* and *anime* as part of its culture, and "drawing characters" is a basic and familiar behavior in which the Japanese engage from childhood.

Sketching Manga-Style is an attempt to describe "character drawing" as an artistic technique.

The following is an interview with two professional artists, discussing drawing characters.



In *manga* sketching, the subject is captured by starting with a circle-and-X layout.

What is the difference between "sketching" and "*manga* sketching"?

"Sketching" tends to be used to mean, "balance" or "proportioning," doesn't it?

Moderator: When *manga* and illustration artists get together and critique artwork, they often use the phrase, "The sketching on that composition is off." Does this mean that *manga* is a form of art that truly employs sketching?

Morita: It's true. I often hear artists make comments like, "The eyes are not positioned correctly," or "That outline doesn't look right." Often I hear artists use "sketching" in a context different from its actual

meaning. For example instead of saying, "The balance is off," or "The figure is badly proportioned," they might say, "The sketching is wrong."

Matsumoto: I frequently hear people say, "Be sure to sketch the proportioning," instead of "Be sure to balance the proportioning."

Moderator: In the case of *manga*, often intentionally distorting the proportional balance makes the composition interesting. Alternatively, we also regularly see well-executed, traditional sketches resulting in completely unappealing compositions. Naturally, there is also "realistic *manga*" with a fabulous sense of presence.

Morita: I think this is a question of whether or not the artist consciously drew the composition (under the intention of distorting the proportioning to achieve an image with impact). Average artwork just doesn't leave much of an impression when the viewer just glances at it.

It seems to me that adding a touch of incongruity grabs the viewer's attention. This is the type of artwork that makes a significant impression.

Adjusting the Image in the Mind's Eye

Moderator: The human figure and musculature discussed in Chapter II was rather realistic, wasn't it? Do either of you use reference materials when you draw?

Matsumoto: Well, sometimes I find that I need some form of reference material to draw. However, this is more a case of being inspired by the original, reference material than referring to it the entire time I'm drawing.

Moderator: Is this because having seen the subject or being able to know it allows you to draw it?

Morita: Sketching involves looking at the subject while drawing, right? This is different. This usually involves looking at the subject once and remembering

it—memorizing it, and then drawing it.

Moderator: "Does that mean *manga* sketching is really drawing from memory?"

Matsumoto: In one respect, yes. That's why in a sense *manga* sketching is a technique whereby fiction is made to look real.

Morita: *Manga* and *anime* are art forms that take fantasy and make it appear true.

Matsumoto: To a certain extent, anyone can learn to draw what he or she sees with a little practice. What we do is draw upon images we have seen once and stored in our memories. What we pull out of our memory passes through our personal filters, and the result could be regarded as reflecting our personal styles, individuality, or originality, if you will.

Morita: I think our memory flavors the subject's original impression, and what we draw from our memory is in one sense something modified, amplified, simplified, and transformed in our minds.

Editor: In contrast to the preparatory sketching one does for painting, *manga* sketching really involves simplification and exaggeration right from the start. Whether the artist actively does this or whether this is an unconscious process is hard to say. However, one does get the impression that more modification [*of the original subject*] takes place in the artist's mind [*in the case of manga sketching*]."

Morita: It seems to me that many *manga* artists are naturally equipped with this sensibility on an advanced level.



Manga sketching involves the artist actively passing his or her memory of the subject through a personal memory filter, and modifying the subject within his or her mind.

This modification occurring through the mind's eye adds the artist's individuality and originality to the composition.

Manga sketching is a tool

Moderator: Both of you have extensive experience in *anime* and game character design. Does *manga* sketching come of use when designing characters?

Matsumoto: Presuming I have drawn up a character profile table, I then use *manga* sketching to give movement to that character.

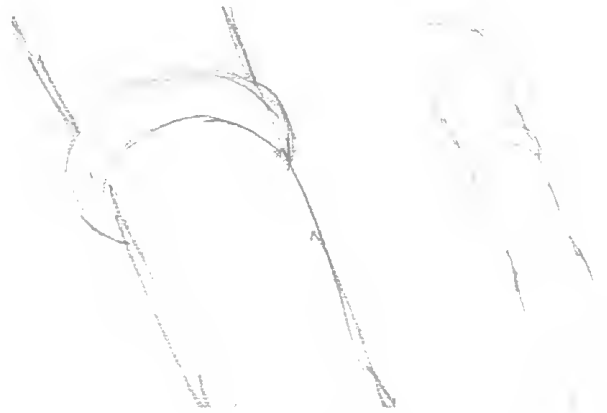
Morita: When I am drawing a character, I don't feel the need to "sketch" it per se. For example, say I am drawing a character's arm. To project the character's personality, I might add an armlet. Now, if I were following style of sketching used in painting, I would be aware that the armlet continues all the way around the arm, but I wouldn't draw it.

Moderator: So in *manga* sketching, you would draw the armlet in its entirety?

Morita: That is precisely because I am carrying out the *manga* sketching process.

Editor: *Manga* sketching is supposed to be a tool.

Matsumoto: Absolutely. If we were to liken it to computers, then perhaps *manga* sketching would be an image processing application, since it is something you use to process and modify the image (design) you are working on as needed.



Even parts that will be obscured in the final image are drawn during the *manga* sketching process.



The above flat fashion design sketch illustrates that there is no need to opt for a three-dimensional rendition. However, use of *manga* sketching enables three-dimensional portrayal.



To get a sense of the figure as a solid object, draw a robot. Robots are boxy in form. They have more corners than do humans, and they have more surfaces, which makes it easy to figure out which is the "opposite side." (Morita)

Morita: If I could just explain what we mean by "design" for a moment, for example, in the case of a fashion design, the designer merely needs to convey the design's form. There is no need to portray it as a three-dimensional object. In the case of game characters and the like, the design should convey in a single glance the character's personality or type. In other words, the design requires characterization.

Moderator: It seems like it would be extremely difficult to draw a flat fashion design as a three-dimensional object.

Matsumoto: This would be the point where you would apply *manga* sketching. This requires accumulating experience and then drawing upon this stored knowledge.

Morita: It's essentially sketching to plan. In a sense, designs are really for planning purposes. The artist draws clothing, hairstyles, and a wide range of other details from images stored in his or her memory. I think the character profile table should be regarded as the subject depicted or the reference material.

Moderator: So the character profile table becomes the subject, and the artist takes the character profile and uses the *manga* sketching technique to tweak it and create the target, dramatized representation. This means that during the character profile creating-process, the image in the mind's eye, is modified in a manner distinct to *manga* sketching, and that is the image used. Consequently, an artist who has mastered *manga*-style sketching should be able to produce drawings for the entire range of *manga* production skillfully, from designing characters to dramatizing compositions.

A large receptacle ends up with more in it.

Moderator: People often say that emotions are difficult to portray. What do you find is most important when drawing facial expressions?

Matsumoto: It isn't that the eyes or any single facial feature is important. The key is to maintain overall balance, looking at the emotion, the face, and the body as a single entity when you draw.

Morita: Your approach changes according to whether you are using a realistic or stylized portrayal of the character. Clearly, a character a 1:6 or other large head-to-body ratio will require more detail than one with a small ratio.

Moderator: More detail?

Matsumoto: The face contains various facial features. Let's say, for example, the emotion to be portrayed is surprise. The eyes actually constitute a very small detail on the face's layout.

However, if, for example, the emotion being portrayed is anger, then there are many details that must be included, such as furrowed creases at the brow and on the nose, flared nostrils, and muscle contour lines. In that sense, the artist has to pack the image with information details.

Moderator: That's when knowledge of muscle anatomy would come in handy. Or rather to say, if the artist is not familiar with anatomy, then he or she won't be able to portray the emotion.



The individual facial features are not in and of themselves significant in conveying information and portraying emotions.

There are limits to how much information a single facial feature can communicate. Drawing the figure as an aggregate allows the artist to convey a large volume of information. (Matsumoto)



Matsumoto: That's true. But, what I mean to say is that the artist actually draws are "tiny features." The figure ultimately conveys the emotion as a collective sum. It is impossible to communicate the emotion solely with the eyes.

Morita: In other words, if the character is to be realistically drawn, then the musculature must be correctly rendered. A large receptacle ends up with more in it.



Matsumoto: Conversely, when stylizing a figure, the artist abstracts and simplifies distinguishing characteristics. Drawing a crescent-shaped mouth indicates 'smiling.' Given that simplified forms sufficiently communicate the emotion, in this sense we can say few details are able to convey the information.

Morita: Regardless of whether a realistic or a stylized rendition is used, the impression the character projects should still be the same. That should be the artist's goal.

Learning realism is a valuable tool.

Moderator: Is it a good idea to study muscle anatomy more?

Matsumoto: Having a good foundation in muscle anatomy is effective. However, if the artist makes a mistake in usage, then the figure might not look convincing, or the character might lose his or her distinctiveness. So, perhaps artists really need to know the minimum necessary. In the case of the face, this would be to the extent that the artist recognizes where hills and valleys appear as the muscles move and where the muscles are located.

In the case of gestures and actions, on the other hand, artists are probably fine simply observing people on a regular basis and familiarizing themselves with anatomy to the extent needed to portray these actions.



When producing a realistic rendition, the amount of hand details increases. The composition's form allows the viewer to imagine the circumstances and emotional state portrayed. (Morita)



What struck me this time when I saw and photographed the artwork for this book is that unlike the sketching done in preparation for painting, *manga* sketching is almost a dialogue between the artist and the paper. (Editor)



A realistic character delivers impact as a collective sum, while stylized characters express themselves through their individual parts. (Matsumoto)

Editor: Really, this is knowledge of anatomy that we are talking about. If the artist does not know anatomy, then that artist can't draw.

Moderator: Knowledge of real anatomy allows the artist to simplify or exaggerate the components of the figure's structure. Quite simply, it allows the artist to create a stylized character through stylization.

Matsumoto: Some say that artists who are able to draw a figure realistically produce a different form of dynamism when making a stylized character move than do artists who are only capable of drawing stylized characters.

Morita: The artwork has more meaning if an artist able to draw a figure realistically to a certain extent draws a stylized character than if an artist only able to draw stylized figures with modified head-to-body ratios produces the artwork.

Editor: In that sense, *manga* sketching is also needed to allow the artist to apply his knowledge of anatomy effectively.

Moderator: I'd like to thank everyone for participating in this interview.

(Kamiigusa Studio, Tokyo)

Manga sketching is an extremely effective tool to use when designing a character, when showing a character that has already been designed in motion, and then drawing a stylized character. (Moderator, Hayashi)





Authors' Explanation

While no one could ever accuse us of "letting the cat out of the bag," we selected a "frog in a can" to represent the theme for this volume, namely that of "sketching to plan." The whimsical visual of the frog in the can is a play upon the idea of a book being a "condensed" receptacle of artwork or "jam-packed" with ideas, while simultaneously rhyming the words "can" and "plan."